

UNION ACADÉMIQUE INTERNATIONALE

CORPVS VASORVM
ANTIQVORVM

THE J. PAUL GETTY MUSEUM · MALIBU

South Italian Vases

Apulian, Lucanian, Campanian, Sicilian, and Paestan Red-figure

MARIT R. JENTOFT-NILSEN

in collaboration with

A. D. TRENDALL

THE J. PAUL GETTY MUSEUM

FASCICULE 4 · [U.S.A. FASCICULE 27]

1991

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FOREWORD

This volume, the fourth in the Getty Museum's series of Corpus Vasorum Antiquorum fascicules, completes the publication of the South Italian vases in the Museum with the exception of the South Italian pieces from the collection of Molly and Walter Bareiss. These will form a separate fascicule. A quick perusal of the plates will immediately reveal that many of the Museum's finest Apulian, Lucanian, and Paestan vases are included here. But as the text explains, these vases are not simply of great artistic quality—they contribute significantly to our understanding of the development of vase-painting in South Italy and shed new light on the diverse, often lost, sources upon which the painters drew for their iconography.

With their monumental shapes, stately compositions, fine black glaze, and restrained use of added color, the volute-kraters by the Apulian Sisyphus Group and the Lucanian Palermo Painter provide important evidence for the strong influences that the Attic workshops of the late Classical period exerted on their counterparts in Magna Graecia. Later vessels such as the Apulian loutrophoros by the Painter of Louvre MNB 1148 and the Paestan calyx-krater by Asteas demonstrate the originality of form and complexity of composition that would ultimately distinguish the finest achievements of the South Italian artists. New personifications appear here among the imaginative renderings of familiar scenes, often with their names inscribed. Here are also unique compositions that certainly add to the expanding corpus of mythological representations. Some of these may also contribute valuable information on lost dramas, as they appear to reflect contemporary theatrical productions.

This fascicule, like the last, is the result of the fruitful and continuing collaboration between Professor Arthur Dale Trendall of La Trobe University, Bundoora, Australia, and Marit Jentoft-Nilsen, Associate Curator in the Museum's Department of Antiquities. They have endured the frustrations of cataloguing an expanding collection as well as the exigencies of travel and long-distance correspondence with grace and good humor. The Department of Antiquities is indeed fortunate to have had both the benefit of their combined expertise in the publication of its South Italian vases and the pleasure of the personal friendships that developed as a result of this project. We would also like to thank Mary B. Moore, John Oakley, and Susan Rotroff of the U.S.A. CVA Committee for their thoughtful advice and assistance with the review of the manuscript.

Marion True

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PREFACE

This fascicule of the *Corpus Vasorum Antiquorum*—*CVA Malibu* 4—is devoted to the J. Paul Getty Museum's collection of South Italian red-figure pottery and continues with the Apulian vases not accommodated in *CVA Malibu* 3. It includes two vases in the polychrome technique, and covers all the Lucanian, Campanian, Sicilian, and Paestan vases as well as significant fragments. As in *CVA Malibu* 3, the sequential arrangement of the vases by shape normally follows the pattern established by Professors A. D. Trendall and Alexander Cambitoglou in *The Red-figured Vases of Apulia*. Again, unless otherwise indicated, the attributions are those of Professor Trendall.

CVA Malibu 4 brings together a number of remarkable vases, including three that illustrate significant stages in the story of Andromeda: the volute-krater 85.AE.102 (pls. 190–192) with the pact being made by Perseus and Cepheus as Andromeda is bound to the rock; the loutrophoros of special shape 84.AE.996 (pls. 179–182; 189, 1) showing Perseus attacking the sea monster; and the pelike 87.AE.23 (pls. 198–200), as yet unique for its depiction of the triumph of Andromeda after her rescue. Two loutrophoroi have helped establish the Painter of Louvre MNB 1148 as a finer and more important painter than he originally appeared: 82.AE.16 (pls. 183–185; 189, 2), showing the petrification of Niobe, and 86.AE.680 (pls. 186–188; 189, 3–5), depicting Leda and the Swan in association with the personifications Astrape (Lightning) and Eniautos (the Year).

The two early volute-kraters 85.AE.102 (pls. 190–192) and 85.AE.101 (pls. 209–211), one Apulian and the other Lucanian, demonstrate the debt of South Italian vase-makers to their Attic colleagues. The large Paestan calyx-krater 81.AE.78 (pls. 231–234), showing the abduction of Europa on the Bull, may rightly be considered one of the finest vases signed by Asteas, while the neck-amphora 80.AE.155.1 (pls. 236; 237, 3–4), from his workshop, is unusual for its depiction of Orestes about to slay Clytemnestra. Nor are some of the lesser vases without their own particular interest: the Apulian pelike 86.AE.611 (pls. 193–195), with the Arms of Achilles being delivered by Thetis and the Nereids; the Lucanian pelike 81.AE.189 (pls. 216–217) showing Herakles with the Kerkopes; the Campanian bell-krater 81.AE.123 (pls. 225; 226, 3–4), with an Arimasp fighting a griffin; and the proto-Paestan neck-amphora 80.AE.153 (pls. 235; 237, 1–2) depicting the meeting of Orestes and Elektra.

Thus, the vases represented in this fascicule, like the collection as a whole, illustrate not only the widely varying artistic abilities of the vase-painters at work in Magna Graecia, but also the equally varying character of their imaginations and of the subjects they chose to draw.

For comments on the use of added color and a list of specific works related to the Getty Museum's South Italian vases as well as basic references, the reader is referred to the Preface of *CVA Malibu* 3.

Marit R. Jentoft-Nilsen

A. D. Trendall

Malibu, February 1990

ACKNOWLEDGMENTS

It is a pleasure to acknowledge our gratitude to the individuals and departments who have contributed to the production of this fascicule. We are particularly grateful to Marion True, Curator, for the opportunity to collaborate again on the publication of the Museum's South Italian vases. As noted in *CVA Malibu* 3, the project was originally envisioned as a Museum catalogue during the tenure of Jiří Frel, the Antiquities Department's first curator, who was responsible for the acquisition of many of the vases in this fascicule, and later as part of the *Corpus Vasorum Antiquorum* during that of Arthur Houghton III as associate curator and acting head of the Department.

Overseeing production in the Department of Publications were Cynthia Newman Helms, Managing Editor; Karen Schmidt, Production Manager; Elizabeth Burke Kahn, Production Coordinator; Mary Holtman, Assistant Editor; and Mary Alice Cline, Photographs Assistant. Special thanks go to Betsy Alayne Ryan, Manuscript Editor. Principally responsible for photography were Ellen Rosenbery, Assistant Photographer; Jack Ross, Senior Photographer; Louis Meluso, Senior Photographer; and Penelope B. Potter, former Associate Photographer. Karen Shields, Senior Secretary, expedited numerous photographic requests. Profiles were drawn by Timothy Seymour. Many of the vases were cleaned or restored over the years by the Department of Antiquities Conservation. We are grateful to Mary B. Moore, Chairman, John Oakley, and Susan Rotroff of the U.S.A. *CVA* Committee for reviewing the manuscript and making helpful improvements to the text.

Marit R. Jentoft-Nilsen

A. D. Trendall

Malibu, February 1990

ABBREVIATIONS

<i>AA</i>	<i>Archäologischer Anzeiger</i>
<i>AJA</i>	<i>The American Journal of Archaeology</i>
<i>AntK</i>	<i>Antike Kunst</i>
<i>BCH</i>	<i>Bulletin de correspondance hellénique</i>
<i>BICS</i>	<i>Bulletin of the Institute of Classical Studies of the University of London</i>
<i>BonnJbb</i>	<i>Bonner Jahrbücher des Rheinischen Landesmuseums in Bonn und des Vereins von Altertumsfreunden im Rheinlande</i>
cat.	catalogue
coll.	collection
Cook, <i>Zeus</i>	A. B. Cook, <i>Zeus. A Study in Ancient Religion</i> , vols. I–III, Cambridge, 1914–1940
<i>CVA</i>	<i>Corpus Vasorum Antiquorum</i>
<i>EAA</i>	<i>Enciclopedia dell'arte antica, classica e orientale</i>
<i>ESI</i>	A. D. Trendall, <i>Early South Italian Vase-painting</i> , Mainz, 1974
fr., frr.	fragment, fragments
<i>GettyMusJ</i>	<i>The J. Paul Getty Museum Journal</i>
<i>Greek Vases in the Getty 1</i> (OPA 1 [1983])	<i>Greek Vases in the J. Paul Getty Museum</i> , vol. 1 (Occasional Papers on Antiquities, 1), Malibu, 1983
<i>Greek Vases in the Getty 2</i> (OPA 3 [1985])	<i>Greek Vases in the J. Paul Getty Museum</i> , vol. 2 (Occasional Papers on Antiquities, 3), Malibu, 1985
<i>GRFP</i>	I. McPhee and A. D. Trendall, <i>Greek Red-figured Fish-plates</i> (<i>Antike Kunst</i> , Beiheft 14, 1987)
inv.	inventory number
<i>JdI</i>	<i>Jahrbuch des Deutschen Archäologischen Instituts</i>
<i>JHS</i>	<i>Journal of Hellenic Studies</i>
<i>LCS</i>	A. D. Trendall, <i>The Red-figured Vases of Lucania, Campania, and Sicily</i> , Oxford, 1967
<i>LCS Suppl. I</i>	A. D. Trendall, <i>The Red-figured Vases of Lucania, Campania, and Sicily</i> , First Supplement (Supplement to the <i>Bulletin of the Institute of Classical Studies of the University of London</i> , 26), London, 1969
<i>LCS Suppl. II</i>	A. D. Trendall, <i>The Red-figured Vases of Lucania, Campania, and Sicily</i> , Second Supplement (Supplement to the <i>Bulletin of the Institute of Classical Studies of the University of London</i> , 31), London, 1973
<i>LCS Suppl. III</i>	A. D. Trendall, <i>The Red-figured Vases of Lucania, Campania, and Sicily</i> , Third Supplement (Supplement to the <i>Bulletin of the Institute of Classical Studies of the University of London</i> , 41), London, 1983

LIMC	<i>Lexicon Iconographicum Mythologiae Classicae</i>
Lohmann, <i>Grabmäler</i>	H. Lohmann, <i>Grabmäler auf unteritalischen Vasen</i> , Berlin, 1979
<i>Peintre de Darius</i>	C. Aellen, A. Cambitoglou, and J. Chamay, <i>Le Peintre de Darius et son Milieu</i> , exh. cat., Le Musée d'art et d'histoire de Genève, April–August 1986, Geneva, 1986
Penn	<i>Selected Works from the Ancient Art Collection of the J. Paul Getty Museum</i> , Malibu, California, exh. cat., Hetzel Union Gallery, Pennsylvania State University College of Arts and Architecture, State College, May–July, 1971
Phillips	Kyle Phillips, "Perseus and Andromeda," <i>American Journal of Archaeology</i> 72 (1968), pp. 1–23, pls. 1–20
priv. coll.	private collection
RA	<i>Revue archéologique</i>
Riverside	D. Brinkerhoff et al., <i>Treasures of the Ancients: A Selection of Greek Vases from the J. Paul Getty Museum</i> , exh. cat., The University of California, Riverside, 1978
RM	<i>Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung</i>
RVAp I/II	A. D. Trendall and A. Cambitoglou, <i>The Red-figured Vases of Apulia</i> , Oxford, 1978/1982
RVAp Suppl. I	A. D. Trendall and A. Cambitoglou, First Supplement to <i>The Red-figured Vases of Apulia</i> (Supplement to the <i>Bulletin of the Institute of Classical Studies of the University of London</i> , 42), London, 1983
RVAp Suppl. II	A. D. Trendall and A. Cambitoglou, Second Supplement to <i>The Red-figured Vases of Apulia</i> (Supplement to the <i>Bulletin of the Institute of Classical Studies of the University of London</i> , 60), London, 1991
RVP	A. D. Trendall, <i>The Red-figured Vases of Paestum</i> , The British School at Rome, 1987
RVSIS	A. D. Trendall, <i>The Red-figured Vases of South Italy and Sicily</i> , London and New York, 1989
SIVG	<i>South Italian Vases</i> , exh. cat., J. Paul Getty Museum, Malibu, 1974
<i>Studies Trendall</i>	A. Cambitoglou, ed., <i>Studies in Honour of Arthur Dale Trendall</i> , Sydney, 1979
VMG	M. E. Mayo and K. Hamma, eds., <i>The Art of South Italy. Vases from Magna Graecia</i> , exh. cat., Virginia Museum of Fine Arts, Richmond, May–August, 1982

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IV D APULIAN RED-FIGURE

Loutrophoroi

LOUTROPHOROS (TYPE III) WITH THE HANDLES OF AN AMPHORA

Plates 179–182; 189, 1

Accession number 84.AE.996

DIMENSIONS AND CONDITION Height 87.0 cm; height to bottom of barrel 24.0 cm; height to handle-join 58.0 cm; height from join of handle on shoulder to lip 32.0 cm; height of picture 27.3 cm; diameter of mouth 26.9 cm; diameter of body at shoulder 31.5 cm; minimum diameter of body 24.5 cm; diameter of body at join to bottom 28.1 cm; diameter of foot 21.2 cm.

Reconstructed from fragments. Small nicks. Some of the added yellow-white has flaked off, especially from the floral on the shoulder, the rock, and the left fin of the sea monster.

SHAPE AND ORNAMENT Broad mouth with downward-curving lip; concave, narrow neck in two sections, divided at the handle-zone by a relief band and curving outward to shoulder, which bulges out above join to body; concave, cylindrical body; bottom bulges out just below join to body, and tapers inward to foot; pedestal foot with edge in three degrees. Tall straight handles curving inward to join neck and underside of mouth.

Outer edge of mouth: reserved, grooved band; underside: eggs, rather elongated, with dot between reserved elements. Neck: A, lozenge pattern; B, upright palmettes and lotus; A and B, egg pattern, relief band between reserved stripes between roundels at the joins of the handles; rosettes with dot-clusters between reserved bands; rays between reserved stripes; below a reserved stripe, ivy leaf on an incised stem with dot-clusters; reserved relief band. Shoulder: elaborate floral with female head (A, frontal; B, in profile to left) in central flower (see under SUBJECT). Join of shoulder and body: egg pattern between reserved stripes; white bead and reel on black band over a reserved stripe. Handles: olive branch; below the handles on shoulder: fan palmettes with side scrolls.

Figure 1

Lower body: wave; white bead and reel on black relief band; reserved stripe; scroll pattern on black band above two reserved stripes. Body, separating the obverse and reverse pictures: enclosed palmettes, one inverted over the other, with pointed central leaves, palmette-fan above, side scrolls and florals. Join of foot to body: black relief band between reserved stripes. Foot: edge, two grooves, reserved; underside, reserved.

SUBJECT A, the liberation of Andromeda.

Upper register: at left, a woman draped in chiton and himation seated facing right, holding a mirror in her left hand and a wreath in her right. A youth in Phrygian garb stands with one leg crossed before the other and leans on two spears while looking at or conversing with her. In the center, Andromeda stands fettered to the rock, or cave entrance. She wears a peplos with overfall, elaborately decorated with a band of white scroll on black running down the front, a white studded girdle, a cloak over her arms and behind her back, and sandals. She also wears a crown with beads across the top and a palmette design in added white on the reserved lower portion, and over it a veil appropriate for a bridal ceremony. Her jewelry consists of two bracelets on each arm and a double-strand necklace of white beads. On the right stands Cepheus, wearing a patterned and crested Phrygian cap; under his cloak he has a tunic with long white sleeves; his shoes are also decorated. He holds a sceptre with dotted shaft in his right hand. In the upper right a woman draped in chiton and himation sits right, looking left and holding an open box in her left hand. Below her, a youth in Phrygian dress bends forward over his raised right leg, with his foot resting on a rock represented by a sharply curved ground line of dots; he faces the center and holds a pair of short spears or long arrows in his left hand. Although he does not look particularly apprehensive, his right hand is raised in a

common gesture generally indicative of horror or surprise.

Lower register: at left, a Phrygian stands frontally while turning his head to right and raising his left hand in a gesture of surprise; he holds two spears in his right hand. In the center, Perseus, nude except for a cloak with a dot-stripe border over his shoulders, a winged griffin helmet, and winged sandals, attacks the monster with his *harpe*. The monster's body is painted with parallel rows of white dots between lines of dilute glaze; its front fins, underbelly, and tail are yellow. On its back kneels a small Eros with outstretched white wings. In the field above the picture are a fillet, a wreath, and a phiale; below the seated woman at left, a mirror.

On the shoulder: the frontal head of Io with white horns emerges from a large campanula in an elaborate setting of white-edged spiraling tendrils, small flowers, palmettes, dot-clusters, and rosettes enhanced with white. Io's hair is rendered in shades of dilute glaze. She wears earrings, and the ends of a white ribbon appear on either side of her head.

B, four women and two youths around a stele that consists of an Ionic column in added white, with fluting in dilute glaze, surmounted by a white kantharos. The column is set on a two-step base of which the top step is high and the bottom one low. The upper step is reserved with rows of dots between stripes in added yellow.

Upper register: on the far left, a woman wearing a sleeveless chiton, kekryphalos, and shoes stands facing right, holding in her left hand a shallow basket containing eggs and two sprays and in her right, a wreath. She also wears a double-strand necklace of beads and a double-coil bracelet on each arm. A nude youth wearing a white fillet stands frontally and turns his head back toward her. Drapery hangs over his left forearm, and in his left hand he holds a long branch; in his right hand is a figured oinochoe around which a fillet is tied in a bow. On the other side of the column a woman dressed like the first is seated left beside a travel pack and looks over her shoulder. She holds a fan upright in her right hand and a small spray in her left. To the far right a nude youth wearing a fillet stands bending forward over his raised right leg, over which some drapery is folded. He holds a wreath in his extended right hand and a long branch in his left.

Lower register: a woman wearing a chiton with a himation pulled over her shoulders and across her lap is seated to left but looks right. She also wears a kekryphalos, shoes, earring, and a single-strand necklace of beads. She holds in her right hand an alabastron, which she has probably taken from the open box beside her,

and in her left, two sprays. On the other side of the column, a woman wearing a sleeveless chiton, shoes, earring, and double-coil bracelets on each arm approaches from the right. She holds a fillet in her right hand and a basket of eggs in her upraised left. A fillet hangs from her left forearm. In the field above to left: a wreath; to right: a fillet. Below to left: a rosette and a phiale; to right: a mirror and a phiale.

On the shoulder: the head of a woman in profile to left emerges from a campanula in an elaborate setting of spiraling tendrils, small flowers, palmettes, and rosettes enlivened with details in white.

Attributed to the Metope Group. Circa 340–330 B.C.

New York art market.

BIBLIOGRAPHY "Acquisitions," *GettyMusJ* 13 (1985), pp. 170–171, no. 28 (ill.); *RVSIS*, p. 85, ill. 182; K. Schauenburg, *AA* 1988, p. 635, fig. 6; *RVAp* Suppl. II, no. 18/16g.

COMPARANDA The shape of this vase is unusual, appearing to be a combination of neck-amphora and loutrophoros. Loutrophoroi fall into three main types. Type I, with an ovoid body, and Type II, with a concave, cylindrical body (=barrel) normally have S-shaped handles of either simple or more elaborate form. Type III is a variant of Type II that lacks handles; it is often referred to as a barrel amphora. The three main types of loutrophoroi are discussed in detail in an as yet unpublished thesis by P. LeBlond presented to Laval University in 1990, where reference is made to the Malibu vase as being morphologically close to a loutrophoros. Bonn 99, by the Varrese Painter (*RVAp* 1, p. 338, no. 13–3, pl. 108, 2; M. Söldner, *CVA Bonn* 3, pls. 19–21, with discussion of the shape on p. 43 of the text), is comparable but has an ovoid instead of cylindrical body, as is also the case with a vase once on the Basel market, depicting the story of Creusa (K. Schauenburg, "Kreusa in Delphi," *AA* 1988, p. 634ff., figs. 1–3; *RVAp* Suppl. II, no. 18/59c) and attributed to the Darius Painter. The palmettes dividing the two scenes on the body of this vase are close to those on 84.AE.996 and the two must be contemporary. For counterparts in marble, see G. Kokula, *Marmorloutrophoren, Mitteilungen des Archäologischen Instituts, Athenische Abteilung*, Beiheft 10 (Berlin, 1984).

The scene represents the second main episode in the story of Andromeda and shows her bound to the rock while, below, Perseus attacks the sea monster. The story of Andromeda is dealt with in some detail by Kyle Phillips in "Perseus and Andromeda," *AJA* 72 (1968), pp. 1–23 (for numerous illustrations of the myth, see also the recent survey by K. Schauenburg in *LIMC* I,

s. v. "Andromeda," pp. 774–790). For further discussion of the story as represented on vases in the Getty Museum, see the entry for the pelike 87.AE.23 (pls. 198–200 below). The rock to which Andromeda is bound on this vase perhaps reflects an inspiration from the lost *Andromeda* of Euripides. It may well represent a stage prop that could have served in dramatic presentations as a rock, the mouth of a cave, or grotto (see W. Jobst, *Die Höhle im griechischen Theater des 5. und 4. Jhdts. v. Chr.* [Vienna, 1970]; A. D. Trendall, "Three Apulian Kraters," *Jahrbuch der Berliner Museen* 12 [1970], pp. 153–190, esp. pp. 184–188).

In style the vase is very close to the situla in Cleveland (*RVAp* II, p. 1065, no. 15/44b; *VMG*, pp. 106–109, no. 32, ill.; *RVAp* Suppl. I, p. 55, no. 15/44b) which was placed near in style to the vases of the Dublin Situlae Group and the Group of Ruvo 423 (*RVAp* I, pp. 402–403). The Getty vase seems, however, a little later and has very close affinities with the vases of the Metope Group (*RVAp* Suppl. I, pp. 70–72, nos. 18/16a–e), which are contemporary with the work of the Painter of Co-

penhagen 4223 and earlier work of the Darius Painter. Compare, for example, the seated woman in the upper right corner of the obverse with the one on p. 72, no. 18/16d, pl. 9, 2; the pattern work on the neck on nos. 18/16c and 18/16e, pl. 10, 1 and 4; and the shape of the ivy leaves and the elaborate scroll pattern on no. 18/16b, pl. 9, 4.

We may note the close resemblance between the three-quarters face of Perseus and that of Bellerophon on the Cleveland situla as well as the treatment of the drapery of the female figures on the reverse. The heads on the shoulder of the vase, however, are more in keeping with those on forerunners of the Darius Painter, especially *RVAp* Suppl. I, p. 71, no. 18/16b, pl. 9, 3–4; and p. 72, nos. 18/16c and 18/16d, pl. 10, 1 and 3. The lozenge pattern on the upper part of the obverse neck is very popular on later Apulian vases: it begins with the Iliupersis Painter (*RVAp* I, no. 18/72, pl. 64, 5) and is found with increasing frequency thereafter. There are numerous variations in the form, three of which are illustrated by Getty vases (see pl. 189).

LOUTROPHOROS (TYPE II) WITH BARREL-SHAPED BODY

Plates 183–185; 189, 2

Figure 2

Accession number 82.AE.16

DIMENSIONS AND CONDITION Height 98.0 cm; height to bottom of picture 18.0 cm; height to joins of handles on shoulder 58.0 cm; height of neck 37.2 cm; height of picture 36.5 cm; diameter of mouth 21.9 cm; minimum diameter of body 23.3 cm; diameter of foot 16.5 cm.

Reconstructed from numerous fragments, with some restoration, particularly on the reverse and handles. Inside, a plastic tube extends from the lower neck to the foot to strengthen the reconstruction. Pierced foot.

SHAPE AND ORNAMENT Broad mouth with overhanging lip; long narrow neck with relief band about one-third of the way down; shoulder with gadroons in relief; slightly concave cylindrical body, with gadroons in relief at the bottom; pedestal foot with edge in three degrees. Elaborate S-shaped handles terminating in scrolls and buds.

Edge of lip: egg and dot pattern, with yellow-white centers, between narrow reserved stripes. Underside of mouth: A, laurel with dot-clusters and central rosette; B, rosettes with white tipped petals and dot-clusters.

Neck: A, egg and dot pattern, with yellow-white centers, between narrow reserved bands in relief; alternating white, yellow, and black lozenges; white scroll on black band between four narrow reserved stripes, yellow zig-zag on black; yellow bead and reel on black relief band; egg as before; white swastika meander interspersed with yellow hollow squares with central dots on black band between reserved stripes; white rays on black between two pairs of reserved stripes; rosettes with white centers and white-tipped petals, and dot-clusters above two narrow reserved stripes; winged female figure (see under SUBJECT), and eggs between reserved stripes.

B, egg pattern as on A; Eros between two reserved stripes (see under SUBJECT); yellow meander on narrow black band; white dots on black relief band; white zig-zag on black band; eggs with white centers between two pairs of reserved stripes; tongues; rosettes and dot-clusters between two pairs of reserved stripes; head of woman to left (see under SUBJECT) rising from a campanula in an elaborate setting of leaves, spiraling tendrils, and rosettes above reserved bands and black lines.

Shoulder: black gadroons. Body, continuing around: above the scene, egg and dot pattern; beneath scene, meander interrupted by crossed squares with dots; black

gadroons. Handles: white border; white diamond in center of each bud. Under the handles: two enclosed palmette-fans superposed, tip to tip, with palmette-fan above, and side scrolls and smaller palmette-fans. Join of body to stem of foot: reserved band. Underside of foot: reserved.

SUBJECT A, the mourning Niobe. Although not formally separated by any ornament or pattern, the scene falls into two registers with a slight overlap.

Upper register: within the tomb monument at the center, Niobe standing in almost frontal view, in a traditional mourning pose, head inclined to right and supported by her left hand. Over her peplos with long overfall is a cloak pulled up to envelop her right arm and cover the top of her head; she grasps part of it with her left hand. She wears a necklace with a single white pendant and a bracelet. The lower part of her dress is in added white to indicate her forthcoming petrification, as is the case in many scenes of Niobe on other vases. The tomb monument is supported by four columns with white Ionic capitals; the shafts in front are white with flutes in dilute glaze, and those in back are reserved with black flutes. The pediment has white floral akroteria and a black gable, at the center of which is a disk and small floral pattern in white. The ceiling beams are reserved and outlined in white. Niobe stands between two loutrophoroi that are white to represent marble, with details in dilute glaze. The one on the left has an ovoid body (Type I). The other, like this vase, is barrel-shaped (Type II); three figures in dilute glaze decorate its body. Both vases are lidded and have S-shaped handles similar to those on this vase itself. The two attendants on each side of the monument are clad in short-sleeved chitons with single stripes running between the breasts and down the front. They also wear mantles, radiate staphanai, kekryphaloi with ribbons, earrings, double-strand necklaces, bracelets, and white shoes. The woman on the far left stands three-quarters right and plucks at the drapery on her shoulder with her left hand. The adjacent woman, who stands three-quarters left, does the same. In the field above them is a white kithara. On the right of the monument, two women stand facing each other. In her left hand, the first one holds a phiale containing a spray and dot-cluster. The other holds a wreath in her right hand. In the field above them, on a ground line of white dots, are a white lyre and a tall kalathos with a ball of wool on top.

Lower register: Pelops and Hippodamia riding to left in a quadriga. He wears Oriental dress, a garment with long, white-dotted purple sleeves and patterned with circles and rays, a Phrygian cap with added white decoration, a double shoulder cord, and a belt with white

studs. In addition to the usual jewelry, Hippodamia wears a tall crown decorated across the top with a row of white beads and, on the lower part, with yellow and white bands and black dots. Her unbelted sleeveless chiton is decorated with white dot-clusters, and she holds out a piece of her windblown cloak with her left hand. The lower part and hoofs of the rear legs of all the horses are white; the right hand trace horse also has white on his forelegs. The bridles are dotted with white and the reins are shown in added red, which is also used for the rail and body of the chariot. The chariot wheels and axle are white.

Neck: in added white and yellow, the upper half of a winged female figure emerging from an elaborate floral setting of an acanthus-like flower with spiraling tendrils. She wears a crown with a row of white beads at the top, a necklace, a double bandolier in dilute glaze, and bracelets. Shades of dilute glaze define her hair, her facial features, and the details on her wings. In her hands she holds the ends of the tendrils spiraling from the flower.

B, five women at a shrine. Each wears a short-sleeved chiton girt with a ribbon and with a single stripe down the front, a radiate stephane, a kekryphalos with ribbons, a necklace with two rows of beads, a double-coil bracelet on each wrist, and shoes; the one in the upper right also wears a diagonally draped himation.

Upper register: at center, a naiskos in which appear a white marble lekythos and two fillets. The woman in the upper left holds a mirror in her right hand and leans with her elbow on a support indicated by two rows of dotted lines. The woman on the right holds a patera in her left hand and, in her right, a cista decorated with white zigzag and meander patterns and a small spray on top.

Lower register: the woman on the left holds an open box in her right hand; she is seated to left but looks at the central figure who turns her head towards her and rests her right hand on her shoulder. She holds a mirror in her left hand. The woman on the far right stands facing left, leaning forward, her right leg raised and her foot resting on a rock. She holds a wreath in her right hand. A ball of wool hangs from her left by a ribbon. Above, on either side of the naiskos, there are two ribboned fillets edged in white; below, an open box, phiale, and flowering plant.

Neck: on the upper part, Eros stands facing left, holding a mirror in his right hand and a white fillet in his left. He wears a radiate stephane, a kekryphalos with hair ribbon, a double-strand necklace, a bandolier, thigh and ankle bracelets, and shoes. Added white marks the edges and other details on his wings. In the field before him are a fillet, a rosette, a branch, and a small plant; behind him, a flowering plant. On the lower neck is the head

of a woman in profile to left. She wears a kekryphalos from which emerges a bunch of hair, a white radiate stephane, a white pendant earring, and a necklace of white beads.

Attributed to the Painter of Louvre MNB 1148. Circa 330 B.C.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 100, no. 20/278a; A. D. Trendall, "An Apulian Loutrophoros Representing the Tantalidae," *Greek Vases in the Getty 2* (1985), pp. 129–144.

COMPARANDA This is a typical example of a loutrophoros Type II, with a cylindrical (barrel) body and gadroons at top and bottom, and an outstanding example of the work of the Painter of Louvre MNB 1148, a pupil and close follower of the Varrese Painter. In recent years, a number of new vases by the Painter of Louvre MNB 1148 have come to light. They show him to be a more important artist than had previously been realized (see *RVAp* Suppl. I, pp. 98–101; *RVAp* Suppl. II, Ch. 20) and one of the major monumental painters contemporary with the Darius Painter.

The vase has been published by A. D. Trendall (see under BIBLIOGRAPHY), who has discussed at length the shape, interpretation of the scene, ornamental decoration, and attribution. The attitudes, drapery and profiles of the figures are very typical of the Painter of Louvre MNB 1148. For a discussion of his style, see the entry for the loutrophoros 86.AE.680 (pls. 186–188; 189, 3–5, below).

The mythology of the main scene has been dealt with in detail by Trendall, and therefore is abbreviated here. Niobe was the mother of six or seven sons and the same number of daughters. Because she boasted that she had many more children than Leto, the mother of Artemis and Apollo, Leto was angered and her children killed Niobe's children (with the possible exception of one of each sex). Niobe consequently mourned their deaths and, when she did not cease her lament, was turned into stone by Zeus. The added white on the lower part of Niobe's garment is an indication of her forthcoming petrification. The device is found on other vases representing Niobe and is the feature which distinguishes her from sepulchral figures: cf. Bonn 99 (*RVAp* I, p. 338, no. 13/3) and the hydria by the Ganymede Painter once on the Zurich market (*RVSIS*, ill. 242; wrongly associated in *RVAp* Suppl. I, p. 70, no. 18/11a, pl. 9, 1 with precursors of the Darius Painter; corrected in Suppl. II, Ch. 25). See also M. Schmidt in *JHS* 106 (1986), p. 256; Naples 3246 (*RVAp* I, p. 341, no. 13/22); Taranto 8928 (*RVAp* II, p. 926, no. 28/97, pl. 363, 1); and a Campanian hydria, Sydney 71.01 (*LCS* Suppl. II, p. 223, no. 3/340a, pl. 38,4).

Pelops was the brother of Niobe and appears here with his consort Hippodamia to lend his support and appeal to Niobe to desist from fasting and return to a normal life. A parallel for the appearance of both Pelops and Niobe on one vase is found on the hydria referred to above formerly on the Zurich market; see also A. D. Trendall, "The Mourning Niobe," *RA* 1972, pp. 309–316.

Within the tomb monument beside Niobe are two loutrophoroi. They are probably intended to represent her dead sons and daughters, the ovoid shape for one, the barrel shape for the other. It should be noted that the body of the loutrophoros on the right corresponds extremely closely with the vase itself, from which the lid and stand are missing and which has more elaborate handles. For other examples showing Niobe within the monument with funerary vases, see Bonn 99 and the hydria once on the Zurich market (both referred to above), and another hydria (*Peintre de Darius*, pp. 150–156, esp. pp. 23 [color] and 151 [ills.]).

In the naiskos on the reverse there is a large marble lekythos (see B. Schmaltz, *Untersuchungen zu den attischen Marmorlekythen* [Berlin, 1970], for Attic prototypes); vases of this shape are not commonly found in Apulian, where the squat lekythos is preferred, but several examples have recently come to light, especially from the Workshops of the Darius and Underworld Painters (e.g., Geneva HR 134: *Peintre de Darius*, pp. 136–149, with ills.; *LIMC* IV, pl. 280, 3; Melbourne, Geddes coll. A 3:14: *RVAp* Suppl. I, p. 101, no. 18/278d; sale cat., Sotheby's, London, December 8–9, 1986, no. 195, p. 67 (ill.); Richmond 81.55 and 80.162: *RVAp* Suppl. I, p. 83, nos. 18/281b–c; once London market: *RVAp* Suppl. I, p. 83, no. 18/281a, pl. 17, 1–2).

The unusual winged figure emerging from a floral pattern on the neck is also discussed in Trendall's article. Several parallels to this figure may be found on vases coming from the Circle of the Darius Painter, but elsewhere they are comparatively rare: Edinburgh 1873.21.1 (*RVAp* I, p. 171, no. 7/45, pl. 56, 4); the Varrese Painter (Naples 3246: *RVAp* I, p. 341, no. 13/22, ill. by Trendall in his Getty article, fig. 7 [see under BIBLIOGRAPHY]); the Darius Painter (Naples 3256: *RVAp* II, p. 496, nos. 18/40, pl. 176,2 and 18/42); the White Saccos Painter (*RVAp* II, p. 971, no. 29/124, pl. 380, 8; K. Schauburg, "Zu unteritalischen Situlen," *AA* 1981, 3, p. 471, fig. 12). The figure also appears on the shoulder of an amphora by the White Saccos Painter in the Loiodice collection in Bari (*RVAp* Suppl. II, no. 29/D 3) and on a barrel-amphora in Tampa (87.37: *RVAp* Suppl. II, no. 29/D 8). For a sculptural parallel from Cyprus, see

A. H. Smith, *A Catalogue of Sculpture in the Department of Greek and Roman Antiquities II*, British Museum (London, 1900), pp. 263–264, no. 1510, pl. 27.

The lozenge pattern on the neck represents a slight variation from the preceding and following vases (see pl. 189, below).

LOUTROPHOROS (TYPE I) WITH OVOID BODY

Plates 186–188; 189, 3–5

Figure 3

Accession number 86.AE.680

DIMENSIONS AND CONDITION Height 90.1 cm; height to join of handles on shoulder 58.2 cm; diameter of body 35.5 cm; diameter of mouth 26.0 cm; diameter of foot 18.7 cm.

Some cracking and small pieces missing from lower portion of body; plastic leaf on join of right handle missing. Pierced foot.

SHAPE AND ORNAMENT Broad mouth with overhanging lip in two degrees; concave, narrow neck in two sections, divided at handle zone by relief band and curving broadly to shoulder; ovoid body; pedestal foot. S-shaped handles with plastic elements at ends.

Side of lip: egg and dot pattern. Under lip: A, between reserved bands, berried laurel with leaves alternating reserved and added white, meeting in central rosette with white-tipped petals and center; B, as on A, except that all leaves are reserved.

Neck: A, elaborate lozenge pattern between black and reserved bands. At the center of each white lozenge is a black diamond; both the lozenge and the surrounding reserved oval have jagged edges, and the black field between each pair is marked with a white cross. White bead and reel on black relief band; white zigzag on black band; egg and dot between narrow reserved lines; siren (see under **SUBJECT**) in elaborate setting of spiraling leaves, tendrils, and flowers.

B, egg pattern over a thin black stripe; between thin black and reserved stripes, black zigzag on a broad reserved band, with white dots marking the interstices; narrow reserved line on black relief band; egg and tongues between narrow reserved lines; female head (see under **SUBJECT**) to left emerging from a campanula set among white-dotted palmettes and scrolls, with a rosette in the upper field.

Shoulder: A, on an added red band, a painted necklace of "beads" on a single strand. Dilute and black glaze are used to indicate the pattern on the "beads" and the

shadows cast by them. Egg pattern between narrow reserved bands.

B, on a black ground, white-cupped acorns with reserved nuts and stems; egg and dot between narrow reserved bands.

Around lower body: stopped meanders between reserved bands. Handles, black: A, white stripes defining the edges; B, white stripe down the center of the sides. On the left handle, at its join to body: a plastic leaf in reserve; the leaf on the right handle is not extant. Body, separating the pictures on obverse and reverse: enclosed palmettes, one inverted over the other, with palmette-fan on top; side-scrolls with smaller fans (cf. pls. 180 and 184). Join of foot to body: reserved relief band. Foot: black, with reserved line at lower edge; underside, reserved.

SUBJECT A, Zeus and Aphrodite, and Leda and the Swan, divided into two distinct registers.

Upper register: at center, Zeus and Aphrodite within a palace, its roof supported by four Ionic columns. Zeus (inscribed $\text{IEY}\Sigma$) half-draped in a himation, sits to left on a folding stool. He wears a wreath with white berries and in his right hand holds a white-tipped sceptre with white stripes around its staff. The toes of his sandalled feet rest on the top step of the palace. The seat of the stool is edged with a scroll pattern and a fringe with dotted ends. Zeus turns his head to right and looks at Aphrodite (inscribed $\text{A}\Phi\text{PO}\Delta\text{I}\text{TH}$ above), who stands with left leg crossed over the right, leaning her left elbow against the right back column and holding a small Eros in added white on her right arm. She wears a chiton with a double-stripe running down from the front and then along the side, and white shoes. Her himation is loosely draped around her body and over her left arm. She wears a radiate stephane, a kekryphalos, an earring, a double-strand necklace, a bracelet on her right wrist, and a ring on the third finger of her left hand. From her right hand hangs an iynx. The small white figure of Eros grasps Aphrodite's chin with his right hand.

At the far left is a winged female figure identified by inscription as Astrape ($\text{A}\Sigma\text{TPA}\Pi\text{H}$). She wears boots

and a short chiton, the skirt of which is patterned with semicircles, and over her shoulders is a shoulder cord leaving her breasts bare. She wears a diadem, earrings, a double-strand necklace, and double-coil bracelets on each wrist. A flaming torch is in her right hand, and cradled in the crook of her left arm is a yellow thunderbolt with touches of purple. Over her head is a nimbus in white, yellow, and purple. On the ground line in front of her is a small flowering plant, probably a lily. On the far right are Eniautos (inscribed ΕΝΙΑΥΤΟΣ) and Eleusis (inscribed ΕΛΕΥΣΙΣ). Eniautos, whose head is encircled by a wreath of upright leaves, is nude except for a cloak held in his right hand and looped behind him and over his left shoulder. In his left arm he supports a white cornucopia in which there are five ears of wheat. To the left of his feet is a small plant. Eleusis is seated to left on two patterned cushions. She wears white sandals and a peplos with long overfall and double-stripe down the front and, over it, a very filmy himation, a fold of which she holds out in her right hand. She also has on a crown, a pendant earring, a double-strand necklace, a double-coil bracelet on each arm, and a ring on the third finger of her left hand. In her left hand she holds a cross-bar torch with a narrow ribbon looped over the top.

Lower register: Leda and the Swan. At the center of the scene, Leda and the swan kiss. The white swan, whose bill and feet are in added red, stands on tiptoe with wings outspread. The details of his feathers are drawn in dilute glaze. Leda (inscribed ΛΗΔΑ) wears a chiton girt at the waist with a ribbon and, draped behind her and over her arms, a filmy himation with a dot-stripe border. She also wears white shoes. Her hair falls in long, curling ringlets onto her shoulders and down her back. She also wears an earring and a double-coil bracelet on each arm. At the far left, a woman runs to left, looking back. She wears a peplos, which has slipped from one shoulder leaving her left breast exposed, and white shoes. Her peplos has a single stripe down the front, and the lower edges of its swirling overfall and skirt are embroidered with patterns of yellow match-stick figures, perhaps Greeks and Amazons. Above the upper border is a row of dot-clusters, and above the lower border, a row of white dots. Over her outstretched left arm is a fold of flowing drapery. She wears a radiate stephane and a white ribbon in her hair, a double-strand necklace with a pendant, double-coil bracelets on each arm, and a coil bracelet on her right ankle. In her right hand she holds a ball of wool with a white bow on either side. Above her flies a white bird carrying a fillet in its claws. Over her head, to right, is a mirror, and in front of her right leg is a berried plant. Above the swan is a "xylophone" with a string of beads down its center.

Behind Leda stands Hypnos (inscribed ΥΠΝΟΣ). He has wings of purple, yellow, and white on either side of his head, winged sandals, and a cloak over his left shoulder. Below the drapery is a white hoop. In his extended right hand, he holds a long white wand. On the far right, a woman stands to left on her toes while grasping the branch of an apple tree. She wears a saccos patterned with cross-hatching, a sleeveless chiton with a lower border of white dot-clusters above a wavy band, a himation, and white shoes. She also has on an earring and a necklace with a single pendant. The tree has a white trunk and branches with red leaves and white fruit.

Directly below Leda and the Swan, a white-speckled fawn drinks from a phiale held by a small Eros who wears a white wreath around his head, white shoes, a double-strand beaded necklace, and a double-coil bracelet on each wrist. All figures stand on ground lines of white dots, some of which overlap, giving the impression of sloping terrain. Along the dotted ground lines are various plants, perhaps suggestive of the flowery meadows by the banks of the river Eurotas where the event is said to have taken place.

Shoulder: a siren stands with her wings outspread and her arms upraised to support a campanula and a white thistle with a purple and white flower above. Her body is white with details drawn in dilute glaze, while her wings have details in white and deeper shades of dilute glaze. She wears a cap in added red, a necklace, and around each wrist a double-coil bracelet.

B, a woman in a naiskos with Ionic columns, around which are four female attendants. The woman in the naiskos wears a sleeved chiton and a himation, part of which swirls out behind her left shoulder; her facial features and the folds of drapery are drawn in dilute glaze. On her head is a kekryphalos, with cross-hatching in dilute glaze, and around her neck, a beaded necklace. Her shoes are rendered in dilute glaze with white for details. In her upraised right hand she holds a ribboned ball of wool; in the field below is a white-dotted fillet. A small bird flies in from the right. The black edge of the floor of the naiskos is decorated with a white floral scroll. The base has a white vine pattern between two narrow white stripes on a reserved band.

Three of the attendants wear sleeveless chitons; the fourth, in the lower right, has on a short-sleeved chiton and himation; all have white bracelets and white shoes. The woman who stands in the upper left corner with her right leg crossed over the left also wears a white wreath around her head, and holds a fan in her right hand, a phiale and fillet in her left. In the field above her are a fillet with ribbons on the ends and rosettes, and below,

a three-tiered cista decorated with a white zigzag and white dots, beneath which is a white alabastron. The woman in the upper right corner wears a white wreath and beaded double-strand necklace. A white-edged and dotted fillet with ribbons on the ends is looped through her right hand and over her forearm. In her left hand she holds a long branch with berries. Above her is a window, in front a rosette, and behind a kalathos. The woman in the lower left, wearing a radiate stephane, a kekryphalos, an earring, and a beaded necklace of two strands, holds a ball of wool in her right hand and a long branch with berries and a fillet in her left. Below her feet is a small plant. The woman in the opposite corner has on the same headgear, earring, and necklace, but with a three-coil bracelet on her right arm. She holds a mirror in her right hand and a phiale in her left. On the ground line behind her head is a plant with three leaves and white berries.

Shoulder: the head of a woman in profile to left emerges from a white campanula surrounded by palmettes. She wears a radiate stephane, a kekryphalos decorated with thin black lines, a beaded earring, and a necklace.

Attributed to the Painter of Louvre MNB 1148. Circa 330 B.C.

BIBLIOGRAPHY "Acquisitions/1986," *GettyMusJ* 15 (1987), pp. 163–164, no. 17; *RVSIS*, ill. 184; K. Schauenburg, "Zur Grabsymbolik apulischer Vasen," *JdI* 104 (1989), pp. 46–47, figs. 31–32; *RVAp* Suppl. II, no. 20/278–2.

COMPARANDA This is an excellent example of the loutrophoros, Type I, with ovoid body, and is similar to the Amphithea-Leucon loutrophoros in the Brailard Collection in Geneva (*Peintre de Darius*, pp. 124–135, ill. pp. 125, 126, 133).

This vase is perhaps the masterpiece of the Painter of Louvre MNB 1148 and shows to great advantage not only his style of drawing but also a high level of originality in choice of subject. The drawing on the whole is very much like that of the Varrese Painter, who strongly influenced his followers, but the face and drapery of Aphrodite, and especially of the woman holding the ball, are thoroughly typical of the Painter of Louvre MNB 1148. He tends to draw the heads of women with squarish faces, strong chins, downturned mouths, and, emerging from the kekryphalos at the back of the head, a large bunch of curly hair. The folds of the drapery are also strongly delineated, often in pairs both vertically and across the bent legs of standing and seated figures. Frequently a wide single or double black line runs down the front and/or side of the dress, as on Aphrodite, Eleusis, and the running woman in the lower left of the obverse of this vase. The drapery is usually drawn tightly

across the breasts, showing one breast generally rounded and frontal, and the other in profile. In addition, the painter, who seems to like filling the field with vegetation and other ornaments, has scattered numerous plants and flowers across the lower register of the obverse of this vase, although fewer occur on the previous vase.

The subject of Leda and the Swan is outside the standard repertoire and finds no close parallel in South Italian vase-painting. Several vases show a woman in a naiskos with a swan beside her, but there is no reason to suppose that these represent Leda. For sculptural representations of Leda and the Swan, see Hans Wiegartz, "Leda und der Schwan in der kaiserzeitlichen attischen Plastik," *Boreas* 6 (1983), pp. 168–196, pls. 24–26.

The presence of Hypnos is unusual. It may be assumed that he is here to distill the drops of sleep on Leda. Representations of Hypnos are not common in South Italian vase-painting. On a bell-krater in New York (16.140: *RVAp* I, p. 164, no. 7/1), he assists Thanatos in the carrying home of Sarpedon's body, but that is a very different role from the one he plays on this vase. Better parallels will be found on (1) a stamnos in Boston by the Ariadne Painter (00.349: *RVAp* I, p. 24, no. 1/104, pl. 41; *RVSIS*, ill. 45), where he appears as a winged boy with a phiale in his left hand, and in his right, a leaf from which he pours the drops of sleep onto Ariadne, and (2) a hydria by the Darius Painter once on the American market, now in the Levy coll. in New York (*RVAp* Suppl. I, p. 78, no. 18/63d; *Glories of the Past. Ancient Art from the Shelby White and Leon Levy Collection*, ed. D. von Bothmer, exh. cat. [The Metropolitan Museum of Art, New York, September 14, 1990–January 27, 1991], cat. no. 125, pp. 174–176, p. 175 [ill.]), where he has just put Argos' dog to sleep (see M. Schmidt's review of *RVAp* in *JHS* 106 [1986], p. 256). In *RVAp* Suppl. I, p. 76, the winged figure was tentatively identified as Eros, but at that time Trendall had seen it only in part. On neither of these vases does Hypnos possess any specific distinguishing features, like the wings on his head or on his sandals, as on the Getty vase; for the wings we may, however, compare those (perhaps of a nighthawk) springing out from either side of his head on contemporary sculptures from the schools of Praxiteles or Scopas (e.g., the bronze head in the British Museum or the marble statue in Madrid; A. W. Lawrence, *Greek and Roman Sculpture* [London, 1972], p. 189, pl. 47c–d). On such representations see also F. W. Hamdorf, *Griechische Kultpersonifikationen der vorhellenistischen Zeit* (Mainz, 1964).

In a building in the center are Zeus and Aphrodite, who are closely connected with the scene of Leda and the Swan depicted below. Aphrodite, the goddess of

love, is perhaps advising Zeus on how best he may win the favor of Leda, an accomplishment which we see below where, in the guise of a swan, he is receiving her embrace and kiss. The iynx dangling from Aphrodite's hand is a wheel-like device supposedly employed in love magic to win a reluctant lover as in Theocritus, *Idyll* 2, ll. 17ff. For a recent discussion of the iynx, see H. A. Shapiro, "Greek 'Bobbins': A New Interpretation," *Ancient World* 11, nos. 3 and 4 (August 1985), pp. 115–120.

The figure of Astrape, shown with a radiate nimbus and holding torch and thunderbolt, is unique; no other representations of the personification of lightning and the thunderbolt have yet appeared in Greek art. A nimbus regularly appears in South Italian vase-painting around the heads of Furies and related figures like Mania, Lyssa, Oistros, etc; deities associated with natural phenomena, like Helios (Sun), Selene (Moon), and Eos (Dawn), among which Astrape may also now be placed; and various gods, especially Plouton, but also Poseidon (see *Peintre de Darius*, p. 138). On the nimbus in general, see K. Schauenburg, "Gestirnbilder in Athen und Unteritalien," *AntK* 5 (1962), pp. 51–64, esp. p. 62ff., and id., "Unterweltsbilder aus Grossgriechenland," *RM* 91 (1984), pp. 259–387, esp. p. 378.

In the description given in Athenaeus (*Deipn.* V, 198) of the Dionysiac procession of Ptolemy Philadelphos at Alexandria in the third century B.C., mention is made of an individual who personified the Year (Eniautos) in that event. He appeared in the form of a tall man, wearing the costume and mask of a tragic actor and carrying a golden cornucopia. This tradition would seem to have persisted, since a mosaic from Dougga in North Africa of the fourth century A.D. represents the Year as a young man in similar fashion, and other mosaics also show him with the cornucopia (see J. W. Salomonson, *La mosaïque aux chevaux de l'Antiquarium de Carthage* [The Hague, 1965], p. 63, pls. XVIII, 4, and XLV, 4–5; *LIMC* I, s.v. "Annus," pp. 799–800, no. 11, pl. 646, 2). The Getty vase gives us the earliest representation of Eniautos (on whom see, in particular, Gilbert Murray, "Dis Geniti," *JHS* 71 [1951], pp. 120–128, esp. p. 120) in Greek

art; the presence of the cornucopia suggests some sort of connection with the later Ptolemaic version. The five ears of wheat are of particular interest since they appear in a naiskos on an amphora in Leningrad attributed to the Darius Painter and approximately contemporary with this vase (inv. 1703, Stephani 428: *RVAp* II, p. 498, no. 18/50; P. Wolters, "Die goldenen Ähren," *Festschrift für James Loeb* [Munich, 1930], pp. 111–129, esp. p. 124, figs. 13–14; Cook, *Zeus* III, p. 306, pl. 30; C. Kerényi, *Eleusis. Archetypal Image of Mother and Daughter*, trans. R. Manheim [London, New York (the Bollingen Foundation), 1967], p. 131, fig. 39). They provide the connecting link between Eniautos, Demeter, whose cult-symbol they represent, and Eleusis, the scene of the Mysteries, here personified as a goddess wearing a crown and holding the cross-bar torch, particularly associated with Demeter and Persephone (the grain-mother and daughter).

On the reverse, the presence of the woman in the dance-like pose in the naiskos is unusual. The representation of the naiskos provides a good example of a ceiling without beams.

The decoration on the shoulder, which seems to represent a series of linked metal beads, finds parallels on other Apulian vases, most notably Berlin 1984.41 (L. Giuliani, *Bildervasen aus Apulien* [Berlin, 1988], pp. 7–8). Other examples occur on an amphora in Taranto from Altamura (*RVAp* II, p. 763, no. 23/293, pl. 284, 1); and the lid of a pyxis in a private collection in Bremgarten, Switzerland. On all three parallels, the "beads," which are either globular (Berlin) or ovoid (Taranto and Bremgarten), are twined through a wreath of veined leaves.

A somewhat similar device appears on lids of a number of Sicilian skyphoid pyxides, including the Getty pyxis 78.AE.405 (see pl. 230 and entry, below, for additional comments), where they have more the appearance of cushions (cf. Lipari 745A and 276L: *LCS*, p. 655, nos. 450, 451, pl. 254, 2 and 6; and see K. Schauenburg, "Zu einem unteritalischen Ornament," *RM* 62 (1955), pp. 124–128, pls. 46–49).

Volute-krater

Plates 190–192

Accession number 85.AE.102

DIMENSIONS AND CONDITION Height to top of volutes 63.3 cm; height to lip 53.0 cm; diameter of mouth 37.5 cm; diameter of body 38.0 cm; diameter of foot 19.6 cm.

Body intact; foot and mouth reconstructed from large fragments. Lustrous black glaze overall, but much abraded from edge of foot.

SHAPE AND ORNAMENT Broad mouth with overhanging lip; neck with upper part in two offset sections; ovoid body. High volute handles, flanged in section, attached below to vertical looped handles. Ogival foot with indented band at join to body, and edge in two degrees.

The pattern work on both sides of the mouth, neck, and shoulder is interrupted by the handle zone. Edge of lip: egg and dot pattern. Underside of mouth: laurel wreath to left. Neck: short, broad black strokes on a reserved band in relief; enclosed upright palmettes on black relief band between reserved stripes. Shoulder: tongue pattern divided by thin black lines ending in a dot. Around the body below the pictures: meander interspersed with crossed squares containing a stroke in each corner. Handles: black ivy on reserved outer edge of the volutes; under the handles: two superposed palmettes with side scrolls branching out from the core. At each handle-root: a small enclosed palmette-fan.

SUBJECT A, Andromeda. At the left, a youth who is nude except for a black-bordered chlamys fastened at his neck binds Andromeda's right arm to a lopped tree trunk. Dilute glaze indicates the texture of the tree trunks from which both posts were cut. Andromeda stands three-quarters left, her head in profile. She wears a sleeveless chiton with double dot-stripe down the front and a plain double-stripe down the side. On her head she wears a crown decorated with a band of short vertical black lines on the upper edge and a palmette and lotus pattern on the larger, lower part. Over it, and partially covering her hair, which falls in curly ringlets on her shoulders, is a dotted and fringed veil. Her feet are shod in open sandals. She also wears a black earring and necklace of pendants. Her left arm, as yet unbound and with a single bracelet around it, rests against the other post.

On the ground line between the youth and Andromeda is a chest; its front leg has an animal foot. The edge of its lid is decorated with dicing; the body, with a tendril and circles, with a swastika meander beneath. Atop the box is a kalathos. Its structure is indicated by straight lines and cross-hatches, above which is a meander pattern. In the field behind Andromeda's head hangs a mirror.

In the other half of the scene are Perseus and Cepheus. Perseus wears a bordered chlamys fastened at the neck with a brooch, a winged shoe on his right foot (the left is not visible), and a winged Phrygian helmet with side flaps. He holds two spears in his left hand and with his right grasps the right hand of Cepheus. Cepheus wears a tunic patterned with dots and a broad belt decorated with rosettes and squares divided by diagonal lines with a dot in each segment. He sits with a black-bordered cloak wrapped around his knees and underneath him, and holds a lotus-tipped sceptre in his left hand. His hair and beard are in added white, part of which has flaked off.

On the neck, at left, a lion facing right with mane in relief and an open mouth confronts a bull. On the far right, a bearded and balding satyr sits to left on a rock, holding a thyrsos in his right hand.

B, two youths and two women. At the far left, a bare-foot woman wearing a sleeveless chiton with a double-stripe down the front and girt at the waist, a headband, an earring, and a necklace of pendants, stands three-quarters right. On her outstretched left arm is a feline with left foreleg raised. At center and looking toward the woman stand two youths. The first, leaning on a staff, is partially draped in a cloak that crosses his lower torso and passes over his left shoulder. In his right hand, he holds a strigil. The second youth is nude but has a cloak wrapped around his left arm and falling down behind him. His right arm is extended as if pointing to the leopard. On the far right stands another woman clad similarly to the first except that the double-stripe on her dress goes down the side and she wears shoes. She looks into a mirror held up in her right hand to check the appearance of the fillet she is placing around her head with her left hand.

On the neck, two dogs pursue a hare, all running to left.

Attributed to the Sisyphus Group. Circa 410–400 B.C.

BIBLIOGRAPHY "Recent Acquisitions," *GettyMusJ* 14 (1986), p. 193, no. 61 (ill.); *RVSIS*, p. 26, ill. 44; *RVAp* Suppl. II, no. 1/90a.

COMPARANDA So far, this is the only South Italian representation of the pact between Perseus and Cepheus. Other important references to the Andromeda story are in Phillips and in K. Schauenburg, *LIMC* I, s.v. "Andromeda," pp. 774–790.

The shape, which shows the indebtedness of South Italian vase-makers to their colleagues in mainland Greece (see the Kadmos Painter krater in Ruvo: *RVAp* I, pl. 1, 4, and comments in Ch. 1, esp. pp. 3–5), develops into one of the most dominant shapes in Apulian red-figure while, at the same time, in Athens, it becomes less popular and disappears almost entirely by 380 B.C. The development of this vase shape is dealt with by Trendall in his article, "Divergences," in *Proceedings of the First Australian Congress on Classical Archaeology, July 9–14, 1985* (Sydney, 1990); for a brief discussion on the shape, see also the introductory comments on volute-kraters in *CVA Malibu* 3 (1990).

Coming rather early in the history of Apulian red-figure vase-painting, this vase has affinities with the work of the pioneers in Lucanian vase-painting, notably the Palermo and Karneia Painters. Note especially the marked similarities of the Palermo Painter's volute-krater 85.AE.101 (pls. 209–211, below) and those of the Karneia Painter (Taranto I.G. 8263: *LCS*, p. 55, no. 280, pl. 24, and no. 281, pl. 25,1) — in shape: the handles and volutes, the mouths and lips, the necks with offset bands, the generally ovoid bodies, and feet; in pattern: the ivy on the volutes, the bands of enclosed palmettes on the neck (although in slightly different locations), the palmettes at the joins of the handles to the body, and the type of meander; and, in style: the monumentality of the carefully drawn, statuesque figures, their majestic elegance, and the detachment in their expressions.

This vase, however, has a number of elements which seem to place it better in the Apulian group of followers of the Sisyphus Painter. Among these is the presence of figured decoration on the neck, a feature common on Apulian volute-kraters, but not on Lucanian (compare such Apulian vases by the Sisyphus Painter as Munich 3268 [*RVAp* I, p. 16, no. 1/51; *ESI*, p. 16, pl. 19]; the Gravina Painter, Taranto, no inv. [*RVAp* I, p. 32,

no. 2/1, pl. 8, 1–2]; the Painter of the Birth of Dionysos, Brussels A 1018 [*RVAp* I, p. 35, no. 2/9, pl. 10]; and the Painter of the Berlin Dancing Girl, Taranto T. 140639 [*Atti del xvi Convegno di studi sulla Magna Grecia* 1976 (Naples, 1977), pl. 113]). Note also the similarity of the seated satyr on a hydria by the same painter (Taranto 134905: *RVAp* I, p. 8, no. 1/18, pl. 3, 4c) to that on the neck of the Getty krater. The use of added white, as on the figure of Cepheus, is unusual in Lucanian vase-painting, as are reverses with scenes other than of draped youths.

Although there appears to be some generic connection in shape and pattern between the reverse and the work of the Tarporley Painter (*Peintre de Darius*, pls. 52–53), the drawing of the faces, despite their Tarporleyesque character, is different and more Sisyphean (*RVAp* I, pls. 5–6). Also to be compared: the dot-stripe down the drapery on the dress of Andromeda on the Getty vase with that of a woman on the volute-krater in London (B. M. F 158: *RVAp* I, p. 20, no. 1/90) closely associated with the Sisyphus Painter; the faces, particularly the eyes and mouth, and the sandals of Andromeda with those of the woman on the Sisyphus Painter's volute-krater in Munich (inv. 3268: *RVAp* I, p. 16, no. 1/51; *ESI*, pl. 20); the borders and fold lines on the drapery of the youths with those on the same krater (*ESI*, pl. 19); the lines across the instep on the feet of the youth binding Andromeda with those of the Sisyphus Painter's youths; and the "broken" or wiggly double-stripe down Andromeda's dress with those of the woman on his pelike in London (University College 525: *RVAp* I, p. 20, no. 1/88, pl. 6, 5), of Stheneboia on an amphora by the Gravina Painter in Taranto (no inv.: *RVAp* I, p. 32, no. 2/2, pl. 8, 3), and of the standing figure on his other amphora in the same collection (no. inv.: *RVAp* I, p. 33, no. 2/3, pl. 8, 4).

The woman binding her hair finds a parallel on the pelike Ruvo 654 (*RVAp* I, p. 20, no. 1/89, pl. 7, 1) closely associated with the Sisyphus Painter, and one may notice that the women on the Getty vase and on some vases by the Sisyphus Painter and a close associate wear necklaces of black beads on a black string: Munich 3268 (*RVAp* I, p. 16, no. 51; *ESI*, pl. 20); Ruvo 1096 (*RVAp* I, p. 16, no. 1/52, pl. 5, 1); Matera 9978 (*RVAp* I, p. 17, no. 1/63, pl. 6, 1); London, University College 525 (*RVAp* I, p. 20, no. 1/88, pl. 6, 5) Ruvo 654 (*RVAp* I, p. 20, no. 1/89, pl. 7, 1).

Pelikai

Plates 193–195

Accession number 86.AE.611

DIMENSIONS AND CONDITION Height 50.9 cm; diameter of mouth 28.0 cm; diameter of body 36.2 cm; diameter of foot 23.2 cm.

Reconstructed from fragments. Losses of added white and, especially from the cuirass, of added yellow with dilute glaze; black glaze thinly applied over most of the body; considerable abrasion on the meander pattern on the obverse.

SHAPE AND ORNAMENT Broad mouth with torus rim; vertical handles with central rib; bulbous body; disk foot with groove near top.

Neck, between the handles: A, between two narrow reserved lines, enclosed palmette-fans with dots of white at core on either side of the central leaf at top and on either side of the leaves between the palmettes (although flaked off on the left side); eggs between narrow reserved lines; B, berried laurel to left between reserved bands. Encircling lower body: meander band. Under handles: superposed palmettes with side scrolls and drop leaves (on both sides the left scroll is cut short by the design). Inset lip on top outer edge of foot: reserved band with pink wash, now partially faded; underside of foot: reserved, with deep red wash. Dilute glaze is used for shading on the various marine creatures.

SUBJECT A and B, the Arms of Achilles.

A, Achilles seated by the seashore; five Nereids, one on a hippocamp, three on dolphins, and one on a fish monster, all moving to left. The marine setting is represented by an irregular band of reserved waves diminishing in size toward the right, with pairs of white curved lines above, and two small fish—one a dogfish, the other some type of bass. In the upper left corner, Achilles sits to right dejectedly, with his head bent downward and resting on his left hand, probably on an altar decorated with two diagonal lines and black dots in the interstices. He is barefoot, has a cloak with black border wrapped around the lower part of his body, and holds a knotty stick in his right hand. The surrounding sea and shore where he waits are suggested by an arcing reserved wave pattern on a narrow reserved band bordered by white

on each side. Thetis, seated on a hippocamp, carries Achilles' new shield; the inside of the white-edged shield is black with a border of white waves and dots. She wears a sleeveless, black-bordered chiton girt at the waist; her himation, also with black border, is draped over the lower part of her body and up over her head as a veil; on each wrist she has a white bracelet. On her forehead is a white radiate stephane above a black-dotted headband. Her shoes, like those worn by all but one of her sister Nereids, are patterned with a palmette. Behind the forelegs of the hippocamp is a fin; cone-shaped white dots decorate its snaky body, and varying shades of dilute glaze and wash define its anatomical details and contours. Traces of added white remain in the mane. Following Thetis, a Nereid, wearing a sleeveless chiton similar to hers and riding on a dolphin, holds a cuirass in front of her. The remnant of yellowish brown dilute glaze on its shoulders and lower edge indicates that the cuirass is of bronze.

In the lower left, an empty-handed Nereid dressed like Thetis but with her himation draped over her left shoulder rides a dolphin. Behind her, clinging to another dolphin with her right arm, follows another Nereid. She wears a girt, sleeveless chiton with a double-stripe down the side and black border at the hem. She carries no armor, but with her left hand holds out one end of the bordered himation, which is draped behind her and over the mid-section of the dolphin. In her upraised right hand, the third Nereid, dressed like the first in this row, holds a low-crested Corinthian helmet from which much of the added white has flaked off. She rides not a dolphin but a monstrous fish with bared teeth and white cone-shaped spines like those on the hippocamp, which its body resembles except that its tail is not forked.

B, the scene repeats much of the obverse, but with four Nereids, three riding dolphins, and the fourth, at the center, riding a hippocamp, all moving to left. At the bottom of the picture, the sea is again represented by an irregular band of waves and a fish. The first Nereid, wearing a chiton and himation and turning her head to right, carries no armor, but plucks at her himation with her right hand. The central figure, whose chiton has a double-stripe down the side, has a bordered himation pulled up over the top of her head, on which there is neither a stephane nor kekryphalos. Shown in three-

quarter view, she rides a hippocamp like Thetis on the obverse and in her left hand carries a white-edged shield with a border of black dots; its device is a black star with a white center. In the upper right is a third Nereid. Although much of the detail is only faintly visible, she is dressed like the others and has her himation draped over her head. In her upraised right hand, she holds a low-crested Corinthian helmet with details in dilute glaze. Below her, the last Nereid, attired like the leading figure, has her left hand enveloped in drapery. In the upper left field is a fillet.

Near to the Group of Ruvo 423. Second quarter of the fourth century B.C.

BIBLIOGRAPHY B. Wescoat, ed., *Poets and Heroes: Scenes from the Trojan War*, exh. cat. (The Emory University Museum of Art and Archaeology, Atlanta, 1986), pp. 38–43, no. 9, ill. pp. 39, 41; “Acquisitions/1986,” *Getty-MusJ* 15 (1987), p. 163, no. 16 (ill); *RVAp* Suppl. II, no. 15/43b.

COMPARANDA It has not yet proved possible to make a specific attribution of this vase. The rendering of the drapery recalls that on vases by the Gravina Painter (*RVAp* I, pp. 10–13, pl. 8) but the drawing of the faces suggests a rather later date; this pelike should probably be placed after the vases of the Early Ornate style (*RVAp* I, Chs. 7–8), nearer to those in the Group of Ruvo 423 (*RVAp* I, pp. 403–404), since it has close stylistic connections with Ruvo 1500 (p. 403, no. 15/43), especially in the treatment of the drapery and of the marine creatures.

The subject is a popular one in Apulian vase-painting, and the literature on the iconography is extensive: A. Kossatz-Deissmann, *LIMC* I, s.v. “Achilleus,” pp. 122–128, pls. 109–113 (second arming); S. G. Miller, “Eros and the Arms of Achilles,” *AJA* 90 (1986), pp. 161–163; D. von Bothmer, “The Arming of Achilles,” *Bulletin of the Museum of Fine Arts, Boston*, 47 (1949), pp. 84–90; K. Friis Johansen, *The Iliad in Early Greek Art* (Copenhagen, 1967), p. 92ff.; K. Schauenburg, “Achilleus in der unteritalischen Vasenmalerei,” *BonnJbb* 161 (1961), pp. 215–235, esp. pp. 221–223 for the arming on South Italian vases with additional bibliography and examples in various media; T.B.L. Webster, *Monuments Illustrating Tragedy and Satyr Play* (*BICS* Suppl. 20 [1967]), pp. 142–143; S. Lattimore, *The Marine Thiasos* (Los Angeles, 1976); E. B. Stebbins, *The Dolphin in the Literature and Art of Greece and Rome* (Menasha, Wisconsin, 1929).

For a parallel, compare the Bloomington dinos (*VMG*, no. 63, pp. 156–158) with women on dolphins and other sea creatures bearing jewelry, etc.

Plate 196

Accession number 79.AE.203
Gift of Mr. Sheldon Breitbart

Said to have been found with 79.AE.204 (*CVA Malibu* 3, pl. 143) by the Painter of the Long Overfalls and four Attic cups by the Q Painter.

DIMENSIONS AND CONDITION Height 25.9 cm; diameter of mouth 15.0 cm; diameter of body 17.0 cm; diameter of foot 10.8 cm.

Intact. Some cracking of glaze on lip and around the joins of the handles; scratches on body. Some incrustation.

SHAPE AND ORNAMENT Broad mouth with torus rim; broad neck; flattish, vertical handles with central rib; bulbous body, disk foot in two degrees.

Neck, between handles: laurel wreath to left between reserved lines. Below picture on each side: meander between narrow reserved lines (on reverse, the lower part of the pattern is obscured by a thin application of glaze). At join of foot to body: reserved stripe. Foot: lower edge and underside reserved.

SUBJECT A, youth offering two eggs to a woman. The woman wears a sleeveless chiton girt at the waist, and with her left hand plucks at a fold of drapery at her shoulder. She also wears a white leafy wreath, a necklace, and, on each wrist, a triple-coil bracelet. In her right hand she holds a fillet decorated with black dots. The youth is nude but wears a chaplet around his head, a cloak behind him and over both arms, and shoes. He holds out two white eggs in the palm of his right hand, and his left hand, enveloped in drapery, holds a stick. Between the figures is a closed chest; across its center is a black band with white chevrons.

B, two draped youths. They are completely enveloped in their black-bordered himatia, which project slightly in front below their necks. In the upper field, between their faces, is an object as yet unidentified.

Near to the Berkeley Painter. Circa 360 B.C.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 34, no. 10/60a.

COMPARANDA By the same hand and very close in style are the following vases: (1) pelike, once London market, B.A. Seaby (*Bulletin*, 791–792, July/August 1984, p. 210, no. V213, pl. 99)—A, nude youth and seated draped woman holding an egg; B, two draped youths; (2) bell-krater, Tampa, W. K. Zewadski coll. (on loan to Emory University, Atlanta; *RVAp* Suppl. II, no. 10/60c, pl. xi, 1–2)—A, phlyax scene with woman and white-haired phlyax; B, two draped youths. The draped youths on these two vases are almost identical with those on the

Getty pelike; the draped woman on side A is close to the corresponding figure on Naples Stg. 329 (*RVAp* I, p. 269, no. 10/60). All three vases may well be by the Berkeley Painter himself, if not by a very close imitator.

For a comprehensive study of chests, with numerous illustrations, see E. Brümmer, "Griechische Truhenbehalter," *JdI* 100 (1985), pp. 1–168.

Plate 197

Accession number 71.AE.253

DIMENSIONS AND CONDITION Height 36.1 cm; diameter of mouth 17.6 cm; diameter of body 20.9 cm; diameter of foot 14.0 cm.

Mouth broken and repaired; some nicks.

SHAPE AND ORNAMENT Broad mouth with torus rim; concave neck; high vertical handles; bulbous body; disk foot in two degrees.

Underside of mouth: reserved band. Neck, between the handles: laurel wreath to left between reserved bands, with row of white dots below on the obverse. Beneath each handle: palmette-fan with two detached side scrolls and drop leaves (Type b). Encircling the body below the pictures: meanders in groups of three interrupted by crossed squares with dots. Above the join to foot: reserved band. Underside of foot: reserved.

SUBJECT A, youth and woman on a ground line of white dots. The nude youth is seated to right on folded drapery. He wears a wreath around his head and holds a dish, with offerings, in his left hand. Facing him, a woman stands to left wearing a sleeveless chiton girt at the waist with a black ribbon and shoes. She also wears a kekryphalos, a stephane, a double-strand necklace, two bracelets on each arm, and fibulae on her shoulder. She holds up a wreath in her right hand, a bunch of grapes in added white in her lowered left. Between the two figures is an "apple" branch with both branch and fruit in white. In the field above are a looped fillet and two rosettes.

B, two youths wearing himatia stand facing each other. The one at the left, draped so as to leave his right shoulder and arm exposed, holds a staff in his right hand. The other youth is completely enveloped in his drapery. In the field above is a pair of haltēres.

Attributed to the Varrese Painter. About 350 B.C.

Ex-London market, Berkeley Galleries; later, New York market, Royal Athena Galleries.

BIBLIOGRAPHY *SIVG*, p. 24, no. 15; *Riverside*, p. 17, no. 21; *RVAp* I, p. 348, no. 13/105; *Studies Trendall*, p. 72, no. 9.

COMPARANDA This vase belongs to the group having two scrolls and drop leaves: see *RVAp* I, pp. 347–349, and cf. Bari 6278, p. 349, no. 13/110. The youth seated on drapery is one of the Varrese Painter's stock figures (see comments in *RVAp* I, p. 335), and the treatment of drapery on the standing woman, with the curved fold lines between the breasts and one leg drawn back to show beneath the drapery, is typical; for both figures, compare B.M. 1933.6–13.7 (*RVAp* I, p. 339, no. 13/9, pl. 110, 1 and 2), and especially the hydria, once London market (p. 351, no. 13/142, pl. 113, 5, where the figures are reversed). For the subject, compare Trieste S 430 (*RVAp* I, p. 348, no. 13/93, with figures reversed), Munich, priv. coll. (*RVAp* Suppl. I, p. 47, no. 13/93a, also with figures reversed), and the pelike, once Paris, Peyrefitte coll. (no. 13/93b). For the draped youths of types B and D on the reverse, compare Milan "H.A." 364 (*RVAp* I, p. 331, no. 12/125, pl. 97, 3) and Vienna 1158 (p. 348, no. 13/101, pl. 97, 8).

Plates 198–200

Accession number 87.AE.23

DIMENSIONS AND CONDITION Height 61.0 cm; diameter of mouth 24.5 cm; diameter of body 38.5 cm; diameter of foot 21.3 cm.

Reassembled from a large number of fragments with a certain amount of repainting over joins and on some figures, particularly Andromeda, Homonoia, and the woman adjacent to her.

SHAPE AND ORNAMENT Broad echinoid mouth with deep groove underneath; short neck; high vertical handles; bulbous body; foot in two degrees with groove at join to body.

Groove on underside of mouth: reserved. Neck: A, egg and dot pattern; between reserved lines, enclosed upright palmettes alternating with lotus buds and flowers in added white and red; egg and dot pattern; then a row of white pendants; B, two reserved lines; partially enclosed upright palmette-fans with dots of white (mostly flaked) at core, on either side of central leaf at top, and on either side of the leaves between the palmettes; egg pattern; then a row of white pendants. Below the picture, all around the vase: meanders in groups of four except on B, where under the central figure there are five, and where under the left handle there are two; the groups

are interrupted by crossed squares with hollow squares in each of the four divisions, except for one (under the left handle), which has dotted squares. Under both handles: three pairs of superposed palmettes with side scrolls and palmette-fans enlivened by white dots and rosettes with white-tipped petals. The central group consists of two palmette-fans base-to-base and, below them, a third, from which radiate smaller palmette-fans. On either side are two large enclosed palmettes with side scrolls. Groove at join of foot and body: reserved. Foot: reserved groove and band at lower edge; underside: reserved, with white disk at center.

SUBJECT A, the triumph of Andromeda. The scene is divided into two registers with the figures of the two Erotes slightly overlapping.

Upper register: two youths in Phrygian dress (followers of Cepheus). The one to left stands frontally, holding a horn shell in his right hand and in his left hand, an open parasol over the head of the second youth, who is seated. Both wear Phrygian caps in added white. The youth to left is clad in a short dotted chiton with long lattice-patterned sleeves, trousers with a similar pattern, a belt, a shoulder-cord across his chest, and shoes. His chiton has a dot-stripe at the neck and a plain black border at the lower edge. The other warrior is similarly attired but his chiton has a dot-stripe on the bottom edge, while the sleeves and trousers have a zigzag pattern in added white. He holds two spears in his left hand and turns his head to left toward his companion. Above his head is a ball from which some of the added white has flaked off.

Next comes the standing figure of Aphrodite, inscribed as ΚΥΠΡΙΣ. She has a small triangular white diadem above her forehead, and her hair, shown in relief, falls onto her shoulders in curly locks. She wears a short-sleeved chiton of thin material with a cloak draped over her left shoulder and across the front of her body and slippers. The chiton is decorated with cross, key, and circle patterns near the lower edge. She also wears pendant earrings, a necklace with rows of white beads, and a double bracelet on her right arm. Her right hand holds an iynx in added white, now only barely visible. To the right of her head is an object only slightly visible, perhaps an incense burner, with red base and semi-ovoid upper portion with white cross-hatching.

Next to Aphrodite is a woman seated left and turning her head right to look at another woman who approaches from the right. The seated woman wears a short-sleeved chiton with a cloak draped over the lower part of her body and slippers decorated in white. The cloak has a dot-stripe border and fold lines in very fine relief. Her hair is caught up by a sphendone with ribbons attached,

and she also wears a necklace with two rows of white beads and a double bracelet on each forearm. Beside her is a travel pack with broad and narrow black stripes at the sides. In her left hand she holds a long fillet decorated in white, and she rests her elbow on an unidentifiable object in added white, now largely flaked off. She looks toward a woman wearing a long chiton and a cloak over the upper part of her torso. She has a wreath in her hair and wears a double bracelet on her left forearm. In her upraised right hand she holds a box, on top of which is a crown. In the other hand, she holds an oinochoe, Shape 1, in added white and dilute glaze, representing metal. The white has flaked off both its handle and mouth, which have been touched up. To right are a fillet and the barely visible remains of an unidentifiable object.

Lower register: At left, a woman seated to right on a folding stool with a white meander across the side. She wears a short-sleeved chiton with a cloak over the lower part of her body and slippers; there is a wreath in her hair, which is tied in a bun at the back. She holds in her lap an open box, the sides of which are decorated with a central black stripe between two in added white. She wears a necklace with two rows of white beads and a double bracelet on her right forearm. Below her on the ground is a mesomphalic phiale. She looks toward a standing draped woman holding a fan in added white, beside whom is a vertical inscription, ΟΜΟΝΟΙΑ. The long chiton that this standing woman wears is draped so as to leave her right shoulder bare and patterned in added white at the bottom. Across the front of Homonoia's body is a cloak that passes over her shoulder. She also wears a saccos, a bandeau, a necklace with two rows of beads, and a double bracelet on her right forearm. Her left leg is crossed in front of the right and her feet are shod in white slippers. Her left elbow touches the back of the throne on which Andromeda is seated. Just over her shoulder a small Eros flies in from the left.

Andromeda, inscribed ΑΝΔΡΟ[Μ]ΕΔΑ, sits upon the throne, the back of which is painted in added red. Its legs are in added white, and it stands on a yellow-white platform where there is a white-framed footstool upon which Andromeda rests her feet. She wears a filmy chiton with cloak over the upper part of her body, a crown with details in added white, and sandals. She also wears a pendant earring, a necklace with two rows of white beads, and a double bracelet on her right forearm. She bends slightly forward, with her left hand plucking at the drapery on her shoulder. In front of her, with both hands outstretched, kneels Cassiopeia, inscribed ΚΑΣΣΙΟΠΕΙΑ. She wears a short-sleeved tunic, a cloak drawn up over the back of her head, and white slippers. She

also has on a necklace with rows of white beads and a double bracelet on her left forearm. Beneath her lies a hydria in white and dilute glaze. Above stands a small Eros holding an iynx in his left hand above the head of Cassiopeia. Beside the latter stands Perseus, inscribed ΠΕΡΣΕΥΣ, his right foot crossed in front of his left. He wears a mitra in added red with white wings, winged boots with details in added red and white, a bandolier, and a chlamys fastened by a white brooch at the neck and falling behind him. In his upraised right hand, he holds a sword, and leans upon a white staff positioned beneath his raised arm. At his feet is a white alabastron. The aged Cepheus, inscribed ΚΗΦΕΥΣ, with white hair and beard, stands beside him. He wears a Phrygian cap in added red, elaborately patterned drapery, a belt with white circles on it and a black shoulder-cord with white studs. The visible right sleeve is yellowish white, and over his costume is a cloak covering his left shoulder and arm. He holds a white staff in front of him with his extended right hand. Behind him a youth in Oriental costume similar to that of the two youths at upper left supports him. At his feet is a mesomphalic phiale, and to right, a plant.

B, scene also in two registers with four women wearing earrings, white beaded necklaces, and double bracelets; a youth; and Eros.

Upper register: at left, a woman seated to right and holding a long-handled mirror from which the added white details are gone. She wears a chiton, a cloak that covers the lower part of her body, and slippers from which the added white has flaked off. Her hair is caught in a sphendone and gathered in a bunch at the back. To the left is a fillet. Facing her, standing with her left foot on a square box decorated with a white band between two reserved ones, and bending forward over her raised right leg is another woman wearing a sleeveless chiton. Her hair is bound up in a sphendone, with radiate stephane. She holds in her right hand a double flower (dianthus and lily) and in her left, a rosette with white center. In the field below is another rosette. Above to the right is a fillet with white ribbons.

Lower register: a woman standing at left wearing a peplos with long overfall and jewelry. In her right hand she holds an open wreath around which a fillet has been tied, and in her left, a cista decorated with white lines and meanders. Over her forearm hangs a cloak. A woman seated to left on a folding stool wears a short-sleeved chiton and a cloak over the lower part of her body. She holds a white mirror in her upraised right hand and turns her head right to a standing youth who holds a wreath. A black-bordered cloak falls over his arm and between his legs. He wears a white bandeau. In the

field below the seated woman is a phiale, from which the white has flaked, and an alabastron. Between her and the youth is an "apple branch" with white fruit. To the far right is a kalathos, over which a fillet is looped, with a ball on top. Above the central figure, flying to right, is an Eros with outspread wings holding a phiale in his left hand and a fillet in his right. In the field behind him is a fillet.

Attributed to the Darius Painter. Circa 330 B.C.

European art market.

BIBLIOGRAPHY "Acquisitions/1987," *GettyMusJ* 16 (1988), p. 144, no. 8 (ill.); *RVAp* Suppl. II, no. 18/69a.

COMPARANDA There is no other extant version of the ending of the story of Andromeda's rescue. The myth of Andromeda is popular in South Italian, and especially Apulian, vase-painting (see also under COMPARANDA for 85.AE.102, above). Three Getty vases admirably illustrate the three main stages in the development of the story. First comes the pact between Perseus and Cepheus that the former should have Andromeda as his bride if he slays the sea monster (85.AE.102, pls. 190-192); then the slaying of the sea monster by Perseus and the liberation of Andromeda (84.AE.996, pls. 179-182); and finally Andromeda's triumph, with Cassiopeia entreating her forgiveness for having treacherously advised Cepheus to summon Phineus, to whom Andromeda had originally been promised in marriage (87.AE.23, pls. 198-200). The presence of Homonoia (Concord) is of particular interest and suggests a possible connection with a lost drama in which she would have been a highly suitable figure to pronounce the epilogue and reveal the future of the principal characters. Such personifications (see also under COMPARANDA for 86.AE.680, pls. 186-188; 189, 3-5, above) are comparatively rare on South Italian vases, where they are mostly confined to various aspects of madness (Mania, Lyssa, etc.), to locations (Thebes, Sipylos, Sicyon, etc.; on this vase it should be noted that Aphrodite is represented by the personification of Kypris, the island near which she was born), and to natural phenomena (sun, moon, lightning), or to various abstract concepts (Poina, Dike, etc.), like Homonoia on this vase.

The story of Andromeda's liberation is dealt with by Phillips, who treats the development of the iconography of the Andromeda myth and its literary sources from its earliest depictions on vases of the sixth century B.C. to those on Pompeian wall paintings and even on manuscript illuminations of the 15th century A.D. At the time of Phillips' article, representations of the pact and triumph were unknown. He did show, however, that the iconographical tradition, which initially showed Andromeda

bound to two posts, underwent some changes during the fourth century, particularly in South Italy, where vase-painters began to depict the princess fettered to a rock or grotto.

Indeed, Andromeda appears frequently in the repertoire of South Italian vase-painters, including the Darius Painter, who decorated at least five of his vases with scenes from her story: *RVAp* II, p. 500, no. 18/58; p. 501, no. 18/65; p. 504, no. 18/86; *RVAp* Suppl. I, p. 78, no. 18/63a; and this pelike. A great many vases depict Andromeda bound to posts (lopped tree trunks) or a rock, apparently according to the versions of the story presented in the plays of Sophocles and Euripides. For some excellent examples of the heroine bound to posts, see Phillips, pl. 8, figs. 18 and 20; to a rock, see Phillips, pl. 13, fig. 37.

Another depiction of the story with the throne empty may be seen on a vase in Matera (inv. 12538: *RVAp* II, p. 501, no. 18/65; Phillips, pl. 11, fig. 27 and pl. 12, figs. 28–29), and there are now several examples of Perseus fighting the monster while Andromeda stands bound to the rock, as on the Getty loutrophoros 84.AE.996 (pls. 179, 1 and 181, above), and the Costantini barrel-amphora in Fiesole (no. 154: *RVAp* II, p. 869, no. 27/47, pl. 329, 4).

There are stylistic parallels with a large number of vases by the Darius Painter. Compare in general Naples Stg. 702 and Macinagrossa coll. 29 (*RVAp* II, p. 490, nos. 18/24 and 18/29, pl. 175, 1–2). The Getty vase looks toward two pelikai in the painter's late phase (German priv. coll.: *RVAp* II, p. 502, no. 18/69; and Japan, priv. coll.: no. 18/70).

More specific elements of his style are to be seen in the masses of curly hair drawn in shades of dilute glaze; these may be compared with Naples 3253 (*RVAp* II, p. 495, no. 18/38, pl. 176, 1); Leningrad 4323 (p. 487, no. 18/18, pl. 173, 2); Naples 3219 (p. 497, 18/45, pl. 178, 2); New York, M. Davison (p. 503, no. 18/77, pl. 181, 2); Melbourne, La Trobe Univ. (p. 504, 18/80, pl. 181, 3); and formerly Maplewood, Noble, now Tampa Museum of Art (p. 505, no. 18/89, pl. 181, 4). The three-quarter faces of Homonoia and Kypris may be compared with Taranto (*RVAp* II, p. 499, no. 18/57, pl. 179, 1); Naples 3221 (p. 497, no. 18/43, pl. 178, 1); the Braillard loutrophoros (*Peintre de Darius*, p. 128); and a large lekythos, priv. coll. (*Peintre de Darius*, p. 140). For the folds of drapery between the breasts and across the legs as well as vertical folds, compare London, B.M. 1900.5–19.1 (*RVAp* II, p. 489, no. 18/19, pl. 174, 1). For the drawing of the legs under the drapery see the B.M. vase just cited; New York 11.210.3 (*RVAp* II, p. 490, no.

18/20, pl. 174, 2); and Naples 3253 (p. 495, no. 18/38, pl. 176, 1). For parallel uses of white for decorative patterns such as the border on Homonoia's dress, compare Naples 3219 (*RVAp* II, p. 497, no. 18/45, pl. 178, 2) and Taranto (p. 499, no. 18/57, pl. 179, 1). For the zig-zag design on the trousers of the seated Persian, see the two Persians on the Braillard loutrophoros in *Peintre de Darius*, p. 131.

Also to be noted is the complex pattern beneath the handles and its similarity to that on the lekythos, priv. coll. (*Peintre de Darius*, p. 145).

Plate 201

Accession number 77.AE.18

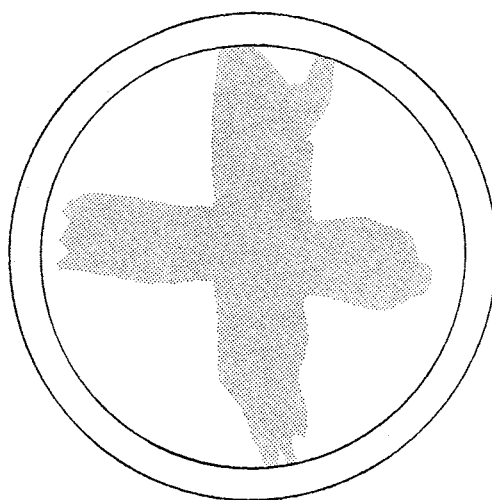
Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height 12.4 cm; diameter of mouth 8.4 cm; diameter of body 8.7 cm; diameter of foot 6.6 cm.

Unbroken except for a minor chip on the lip on side A. Black glaze on top of mouth largely disappeared, especially on reverse; exterior glaze thinly applied and considerably worn from sides of handles, lower part of body just above junction of foot, and two degrees of foot itself; overall red wash (except as noted under **SHAPE AND ORNAMENT**).

SHAPE AND ORNAMENT Broad mouth with overhanging lip; broad neck; squat bulbous body; torus foot in two degrees. Flattish handles.

Above the picture: A, black dots on a reserved band; B, row of black dots on either side of a central wavy line. The body is reserved at the handles. Beneath each handle: palmette-fan with detached side scrolls and drop leaves. Underside of foot: reserved but marked with a cross in red wash.



SUBJECT A, nude youth striding to left and holding a phiale in his outstretched left hand. A reserved ivy leaf appears in the field in front of his head. Over the phiale are three large reserved balls; below, three reserved objects (perhaps balls).

B, the head of a woman in profile to left, wearing a radiate stephane in added white, now flaked off, and a saccos tied in a bow at the top and decorated with rows of dots, parallel pairs of lines, and a wavy line. She also wears an earring and necklace. A bunch of hair conceals her ear. Behind her neck is a phiale. In the field above are two large ivy leaves, one on either side of the head.

Related to the Monopoli Group. Circa 320 B.C.

Said to have been found together with 77.AE.13-15, 77.AE.19, 77.AE.61, 77.AE.112-113, 77.AE.115-116, 78.

AE.274-279, and 78.AE.350, all in *CVA Malibu* 3; 77.AE.107, unpublished; and 77.AE.16.1, pl. 206, 1-2, below.

BIBLIOGRAPHY *Studies Trendall*, p. 72, no. 23.

COMPARANDA The shape is comparable to that of some of the smaller pelikai in the Dresden Amphora Group of minor vases from the Workshop of the Iliupersis Painter (e.g., *RVAp* I, p. 301, nos. 11/147-148, and p. 302, no. 11/154), but the pattern-work and the female head on the reverse seem to connect the vase more closely with the Monopoli Group (*RVAp* II, pp. 704-710; cf. esp. nos. 22/708a, 22/709, 22/711, and 22/716). The corkscrew curls on the hair over the ear and the saccos with a bow at the top are typical of the heads in the Monopoli Group (cf. *RVAp* II, pls. 262-263).

Fish-plates

Plate 202, 1-2

Accession number 81.AE.132.2
Gift of Mr. Carlos L. Campillo

DIMENSIONS AND CONDITION Height 5.9 cm; diameter 19.6 cm; diameter of foot 7.5 cm.

Unbroken except for some minor chips on top outside edge; some abrasion of glaze, particularly in central depression.

SHAPE AND ORNAMENT Sloping floor, with narrow relief band at join to central depression; overhanging rim slanting inward. Foot in two degrees.

Floor: black metallic glaze; central depression: matte black. Edge: wave on reserved band. Underside: thinly applied matte black glaze; stem and foot black. Inner wall of foot black, with bottom edge and center reserved, with pink wash on the latter.

SUBJECT Two striped perch, two bass(?), and four prawns with details in black.

Attributed to the Scottsdale Painter. Circa 320 B.C.

BIBLIOGRAPHY *GRFP*, p. 133, no. IVA/158, pl. 56c.

COMPARANDA The "letter-box" effect of the slot-like rectangles on the sides of two fish is unique to this painter. This plate goes closely with its companion piece, 81.AE.132.1 (pl. 202, 3-4, below), and with another plate in Los Angeles, Dechter coll. (*GRFP*, p. 133, no. IVA/159, pl. 56d). The four prawns are very much like those on a plate in Scottsdale, Cutler coll. (*GRFP*, p. 133, no. IVA/157, pl. 56b) and in Bochum (*GRFP*, no. IVA/157a; N. Kunisch, *Griechische Fischteller* [Berlin, 1989], pl. II). A possible use for fish-plates is discussed at length by Kunisch (op. cit., pp. 49-62), but his arguments are not entirely convincing (see I. McPhee and A. D. Trendall, "Addenda to Greek Red-figured Fish-plates," *AntK* 33 [1990], pp. 32-33).

Plate 202, 3-4

Accession number 81.AE.132.1
Gift of Mr. Carlos L. Campillo

DIMENSIONS AND CONDITION Height 5.5 cm; diameter 19.9 cm; diameter of foot 6.9 cm.

Figure 4

Unbroken except for a few minor chips; some abrasion of glaze.

SHAPE AND ORNAMENT Sloping floor, with narrow relief band at join to deep central depression; overhanging rim slanting inward. Foot in two degrees.

Floor: lustrous black glaze, iridescent in most places. Central depression lusterless black with narrow reserved band around join to floor; red wash. Edge: wave on reserved band. Underside: thinly applied matte black glaze; stem and foot black. Inner wall of foot black with bottom edge and center reserved, with pink wash on the latter.

SUBJECT Four bream, two scallops, and two prawns with details in black.

Attributed to the Scottsdale Painter. Circa 320 B.C.

BIBLIOGRAPHY *GRFP*, p. 133, no. IVA/156, pl. 56a.

COMPARANDA Almost the same as the plate in Scottsdale, Cutler coll., FP 1 (*GRFP*, p. 133, no. IVA/157, pl. 56a).

Plate 203, 1-2

Accession number 83.AE.392
Gift of Mr. Carlos L. Campillo

DIMENSIONS AND CONDITION Height 6.7 cm; diameter 22.5 cm; diameter of foot 7.5 cm.

Unbroken except for two chips on edge of foot; crack running three-quarters around and parallel to edge on underside. Black glaze on foot abraded.

SHAPE AND ORNAMENT Slightly sloping floor, with narrow relief band between figured area and wave pattern encircling the central depression; overhanging rim slanting slightly outward. Thick stem with foot in three degrees.

Pink wash overall. Floor: lustrous black. Central depression: wheel with yellow hub and black spokes; reserved band around, wave on reserved band. Edge of rim: reserved, with black wave. Stem: reserved, with two red stripes and red stripe at join to floor. Underside of foot: mostly reserved with some traces of black and pink.

Figure 5

Figure 6

SUBJECT A striped perch, a two-banded bream, and a *Sparus auratus*; the bodies of the fish are covered with a brownish wash, with details in black and white.

Attributed to the Hippocamp Painter. Last quarter of the fourth century B.C.

BIBLIOGRAPHY "Acquisitions/1983," *GettyMusJ* 12 (1984), p. 252, no. 114; *GRFP*, p. 135, no. IVB/6, pl. 57c.

COMPARANDA This plate is very close to Taranto 123615 (*GRFP*, p. 135, no. IVB/11, pl. 57d), one of a series of extremely similar plates with the same kind of fish: compare esp. Paris K 580 (*GRFP*, p. 135, no. IVB/3, pl. 57b) and Göttingen, priv. coll. (*GRFP*, p. 135, no. IVB/13, pl. 57e). Note the treatment of the mouth, tail, and dorsal and pectoral fins as well as the central depression, all very characteristic of the painter.

Plate 203, 3-4

Accession number 81.AE.127

Gift of Mr. Richard Swingler

DIMENSIONS AND CONDITION Height 7.0 cm; diameter 21.0 cm; diameter of foot 7.0 cm.

Reconstructed from fragments; pieces missing from the edge, top, and foot; chips along cracks. Black glaze on foot mostly abraded.

SHAPE AND ORNAMENT Slightly sloping floor, with low relief band at join to central depression; overhanging edge slants outward slightly. Foot in one degree; stem with indented band below join to floor.

Floor: iridescent black glaze. Edge of rim: herringbone with yellow line running around through the center. Underside: reserved with broad black band around join of stem to body; stem, red. Foot: underside and bottom edge reserved.

SUBJECT Three perch (one striped) and three scallops, all with brown wash on their bodies, and details in yellow and white.

Attributed to the Grasshopper Group. About 320 B.C.

BIBLIOGRAPHY *GRFP*, p. 145, no. IVB/119, where it is incorrectly located in a priv. coll. in Santa Monica; that plate should be no. IVB/107 on p. 144, to which, in *GRFP*, the Getty number has been given by mistake.

COMPARANDA Compare the painter's name vase in Geneva, Chamay coll. (*GRFP*, p. 145, no. IVB/117, pl. 63b), esp. for the treatment of the tails, which are very spiky.

Figure 7

Polychrome Volute-krater

Plate 204

Accession number 80.AE.141.2

Gift of Mr. Carlos L. Campillo

DIMENSIONS AND CONDITION Height to top of volutes 45.8 cm; height to mouth 39.9 cm; diameter of mouth 18.4 cm; diameter of body 19.6 cm; diameter of foot 11.3 cm.

Unbroken except for a few small chips missing from lip and foot; crack in lower belly near join to foot. Pierced foot. Pale clay with overall reddish pink wash. Most of the added white and color has disappeared, especially on body of reverse where the decoration is barely visible.

SHAPE AND ORNAMENT Broad mouth with overhanging lip in two degrees; concave neck with upper part slightly offset; sloping shoulder; ovoid body. High volute handles, flanged in section, attached below to vertical loop handles; on the volutes, plastic masks. Pedestal foot with groove at join to body and edge in two degrees.

Neck: A, red and white stripes above head of Nike (see under **SUBJECT**). B, wreath to right with alternating white and dark leaves. Shoulder: A and B, tongues. No visible evidence of patterns below scene. Below the handles: large palmette-fan with side scrolls. Volute: white female masks with reddish pink details for features and hair.

SUBJECT A, woman standing to right in a naiskos gazing into a mirror held in her left hand. She wears a white peplos bordered and striped in pink, with reddish pink for the folds of drapery. A pink fillet hangs over her left arm. Much of the paint has flaked away or been abraded so that parts of the naiskos, especially the architrave and gable, are barely visible.

Neck: below a white band, in red-figure, the head of Nike in profile to left wearing a radiate stephane, a saccos, an earring, and a necklace; a wing in added white appears on each side. A window is in the upper right field.

B, a female head in profile to left, wearing a saccos, an earring, and a necklace. The added color has flaked away, leaving only faint traces.

Attributed to the White Saccos/Kantharos Group. End of the fourth century B.C.

BIBLIOGRAPHY *RVAp Suppl.* I, p. 192, no. 29/336b.

COMPARANDA Both this volute-krater and the amphora immediately following (80.AE.141.1) are examples of the short-lived polychrome style of vase-painting that developed toward the end of the production of red-figure in Apulia. The technique, which appears to have been popular at Ordona, where several polychrome vases were excavated, bridges a gap between late Apulian red-figure and the more successful, flamboyantly polychrome vases made in Canosa. It can only be termed an unsuccessful experiment, however, since the colors, applied over a reddish pink slip, proved to be extremely fugitive, often leaving little evidence of the original composition. For the technique of vases decorated in applied color in Ordona, see K. van Wouterghem-Maes, "Einiges zur Technik der polychromen Gefässe von Ordona," *Ordona III* (1971), pp. 110–121.

For other Apulian vases in the polychrome technique, cf. H. Lohmann, "Ein canosiner Volutenkrater im Martin von Wagner Museum," *AA* 1979, pp. 187–213; sale cat., Sotheby's, London, December 10, 1984, nos. 353 (ill. in color) and 358; *RVAp* II, pp. 990–991 (with references); and F. Tiné Bertocchi, *Le necropoli daunie di Ascoli Satriano e Arpi* (Genoa, 1985), p. 271, fig. 457, pl. 27b. See also K. Schauenburg, "Eros im Tempel?" *AA* 1983, p. 600, figs. 1–2; and *RVAp* II, p. 990 (with references). For additional bibliography and treatment of the technique, see F. van der Wielen-van Ommeren, "Deux vases à entonnoir au musée de Leyde et un groupe funéraire de Canosa," *Oudheidkundige Mededelingen uit het Rijksmuseum van Oudheden te Leiden* 63 (1982), pp. 77–131; id., "Céramique insolite de l'Italie du sud: les vases hellénistiques de Canosa," *Genava* 26 (1978), pp. 141–169; id., "Polychrome Vases and Terracottas from Southern Italy in the J. Paul Getty Museum," *Greek Vases in the Getty* 2 (1985), pp. 171–182; id., "Un corredo canosino," in *Canosa II* (Edizioni Dedalo: Studi sull'antico 6 [1983]), pp. 93–112, pls. 31–44, in Italian trans. from "Un groupe funéraire de Canosa," pp. 113–127.

Polychrome Amphora

Plate 205

Accession number 80.AE.141.1

Gift of Mr. Carlos L. Campillo

DIMENSIONS AND CONDITION Height 43.7 cm; diameter of mouth 12.7 cm; diameter of body 18.4 cm; diameter of foot 11.3 cm.

Broken and repaired above foot; left handle repaired. Three chips on lip; gouge on reverse; abraded on top edge of foot. Pierced foot. Pale clay covered with a reddish pink wash except on mouth, where it was partially and carelessly applied, and on underside of foot. Some incrustation. The added white and other colors have largely disappeared, and most of the decoration is now only faintly visible.

SHAPE AND ORNAMENT Broad flaring mouth with overhanging lip; short narrow neck; sloping shoulder; body tapering sharply toward foot; spreading foot. Tall cylindrical handles.

Neck: A, white and black palmette-fan; B, black pal-

mette-fan. Shoulder: A, white tongues halfway down; head of Nike (see under SUBJECT); B, alternating black and white tongues. Handles: white, now mostly disappeared; under each handle: large palmette-fan.

SUBJECT A, standing woman in a naiskos. She wears a white sleeveless chiton with details in bright pink. The objects she holds are not specifically identifiable. On the lower half of the shoulder, the head of Nike in profile to left. On either side are her white wings. She wears a sakkos and a white radiate stephane; in front of her head is a phiale or tambourine.

B, head of a woman in profile to left. She wears a white radiate stephane, a sakkos decorated with white bands, and a drop earring.

Attributed to the White Sakkos/Kantharos Group. End of the fourth century B.C.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 192, no. 29/341a.

COMPARANDA See preceding entry for the polychrome volute-krater, 80.AE.141.2.

Fragments

SHOULDER OF A LOUTROPHOROS (TYPE II OR TYPE III [BARREL AMPHORA])

Plate 206, 1-2

Accession number 77.AE.16.1

Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height as restored 13.0 cm; width 33.9 cm.

Reconstructed from fragments with large portions of the obverse and some fragments of the reverse missing.

ORNAMENT A very small fragment of the lower neck decoration with thin vertical black lines on a reserved ground is extant on the reverse. Around the join to otherwise missing neck: egg pattern on a narrow reserved band between black stripes; on A, the centers of the eggs are outlined in added white. On the shoulder itself: A, all that remain are parts of an elaborate floral pattern in which the head of a woman would have been depicted; the floral has spiraling tendrils and flowers of varying kinds and added white and yellow for details; B, head of a woman in profile to left emerging from a yellow and white campanula flanked by lilies. She wears a radiate stephane, a pendant earring, and a necklace, all in added white; and a hair covering, most of which is missing. To right and left, enclosed palmettes and scrolls enlivened by white dots.

The encircling border below: A, enclosed palmette-fans, which have alternate white/yellow or reserved leaves; in the latter case, there are white dots on each side of the central leaf, and at the bottoms and on the cores of the scrolls; between them, above, small palmette-fans enlivened with white dots. B, laurel wreath to right.

Attributed to the Baltimore Painter, but perhaps better placed with the White Saccos Group since the head approximates closely the style of the Kantharos Group. Circa 330-320 B.C.

Said to have been found together with 77.AE.13-15, 77.AE.19, 77.AE.61, 77.AE.112-113, 77.AE.115-116, 78.AE.274-279, and 78.AE.350, all in *CVA Malibu* 3 (1990); 77.AE.107, unpublished; and 77.AE.18 (pl. 201, above).

BIBLIOGRAPHY *Studies Trendall*, p. 72, no. 21; *RVAp* II, p. 870, no. 27/49a; *RVAp* Suppl. I, p. 215, where noted that it should be indexed as a loutrophoros.

COMPARANDA Although parallels to the red-figure head on the reverse can be found on some of the Baltimore Painter's barrel-amphorae such as Taranto 9847 (*RVAp* II, p. 869, no. 27/44, pl. 329, 1-3), Hamburg, Termer coll. (*RVAp* II, p. 869, no. 27/45a, pl. 329, 6), and Basel market (*RVAp* II, p. 869, no. 27/48, pl. 330) as well as on loutrophoroi in London: Wellcome Museum R 1936. 10799 (*RVAp* Suppl. I, p. 154, no. 27/43b), Ruvo n.i. 37 (p. 154, no. 27/43c, pl. 29), and once Basel market (p. 154, no. 43d; p. 155, no. 27/48a-b), both the floral pattern on A and the head on B are closer to the work of the White Saccos Painter (cf. *RVAp* II, pl. 377), as is pointed out in the introduction to Ch. 29 in *RVAp* Suppl. II. See also Odile Cavalier, "Un assemblé de vases apuliens du IV^e siècle av. J.-C.," *La Revue du Louvre* 4/5 (1986), pp. 247-250.

FRAGMENTS OF A HYDRIA

Plate 206, 3-4

Accession number 81.AE.188.4a-b

Gift of Mr. Edwin Lipps

DIMENSIONS AND CONDITION A, height 14.0 cm; width 20.5 cm. B, height 10.5 cm; width 9.0 cm.

The larger part, A, consists of six joining fragments from the upper part of the body; only a trace of ornament is extant. B is a single fragment.

SUBJECT A, at the left, a female figure, of which remain the left breast, shoulder and arm, torso, and legs to the

knees. She wears a long chiton, with a black studded belt and a double-stripe down the side, and holds a flaming torch in her right hand and a staff (or spear?) in her left. Below, center, is part of the head of a youth, facing right, with a pilos behind his neck. Flying towards him is Nike, about to crown him with a fillet she holds in both hands. She wears a long chiton with a black stripe down the front and an incised bandeau. Her wings are decorated with black dots. Below, to right, is the handle of a sword.

B, part of a laurel branch, a human foot with some drapery above it, and possibly the foot of an animal.

Attributed to the Hearst Painter. About 390 B.C.

BIBLIOGRAPHY *RVAp* Suppl. II, no. 1/45a.

COMPARANDA For Nike, compare Lecce 574 (*RVAp* I, p. 11, no. 1/26, pl. 4, 2), and for her hair, Lecce 629 (*RVAp* I, p. 12, no. 1/36). For the head of the youth, compare the amphora in Turin (*RVAp* I, p. 13, no. 1/47); for the double-stripe, Agrigento R 178A (*RVAp* I, p. 12, no. 1/34, pl. 4, 3).

For recent comments on the Hearst Painter, see *Peintre de Darius*, pp. 41–42.

FRAGMENT OF A BELL-KRATER

Plate 207, 1

Accession number 82.AE.39.12

Gift of Mr. Herbert L. Lucas

DIMENSIONS AND CONDITION Height 12.8 cm; width 13.6 cm. Recomposed from two joining fragments.

SUBJECT A maenad, wearing a sleeveless chiton, girt at the waist by a black belt with white studs, holding a tambourine in her left hand. The lower part of the drapery is patterned with a row of yellowish white dots with black centers. She also wears a necklace and a bracelet in added yellowish white. The tambourine is decorated with radiating black strokes at the center and, around the edge, a row of white dots and a band of black ivy leaves, alternating with black dots. At the

lower right is the head of a bearded silen with his right hand outstretched to catch the maenad. In the field above his head, a fillet.

Attributed to the Iris Painter. Circa 360–350 B.C.

Said to come from Taranto.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 16, no. 5/274a.

COMPARANDA For the maenad with the tambourine, compare Munich 2395 (*RVAp* I, p. 130, no. 5/269), Valletta 5 (*RVAp* I, p. 130, no. 5/272), and Getty 82.AE.39.9 (pl. 207, 2, below). The fragment must come from one of the painter's later vases, when the drawing has become very scrappy.

FRAGMENTS OF SKYPHOI

Plate 207, 2

Accession number 82.AE.39.9

Gift of Mr. Edwin Lipps

DIMENSIONS Height 7.8 cm; width 10.9 cm.

ORNAMENT Reverse-wave on a reserved band with black line and reserved stripe below it.

SUBJECT To left, a left hand holding up a tambourine, which is decorated with radiate black strokes at the center and chevrons around the edge; at the right, the head

of a woman, with her face in three-quarter view and with hands clasped above as if dancing.

Attributed to the Iris Painter. Circa 360–350 B.C.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 16, no. 5/274b.

COMPARANDA For the tambourine, compare the preceding fragment, 82.AE.39.12 (pl. 207, 1, above); for the frontal face, Bari, Macinagrossa coll. 16 (*RVAp* I, p. 128, no. 5/246, pl. 41, 4), and Valletta 5 (p. 130, no. 5/272).

Plate 207, 3

Accession number 82.AE.39.8
Gift of Mr. Edwin Lipps

DIMENSIONS AND CONDITION Height 4.2 cm; width 6.0 cm.

The black glaze is much abraded. There is no evidence of added color.

ORNAMENT Rim: reserved stripe decorated with a reverse wave, with a black line below it.

SUBJECT Head of a woman in profile to left wearing a sphendone and a drop earring. Unidentified object, perhaps the head of a thyrsos, at left.

Attributed to the Lecce Painter. Circa 360–350 B.C.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 15, no. 5/222c.

COMPARANDA For the head, see Lecce 633 (*RVAp* I, p. 124, no. 5/200) and Lecce 617 (no. 5/205).

FRAGMENT OF A CUP

Plate 207, 4

Accession number 82.AE.39.11
Gift of Mr. Herbert L. Lucas

DIMENSIONS AND CONDITION Height 9.5 cm; width 10.0 cm.

Both sides are heavily pockmarked.

SUBJECT Interior, part of a stopped meander band encircling the tondo and the small section of egg and dot pattern that marked off the exergue.

Exterior, the lower part of the body of a youth with the

black-bordered drapery of a cloak behind his back and over his left arm; at the right is a bit of drapery belonging to another figure.

Attributed to the Lecce Painter. Circa 360–350 B.C.

Said to come from Taranto.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 15, no. 5/211b.

COMPARANDA The piece seems to come from a large shallow cup. For the hanging drapery, compare Oxford 1879.211 (*RVAp* I, p. 124, no. 5/202), Lecce 623 (no. 5/204), and Taranto 20935 (no. 5/213).

FRAGMENT OF A BELL-KRATER

Plate 208, 1

Accession number 76.AE.99.2
Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height 6.7 cm; width 9.0 cm. Reconstructed from two fragments.

ORNAMENT Band on inset in added pink wash; egg and dot pattern between two narrow black lines on a reserved band. No evidence of added color.

SUBJECT The head of a youth in profile to right, wearing a winged hat. At the right, the fingers of a hand touch an unidentified object, probably a forehead.

Early fourth century B.C.

BIBLIOGRAPHY Unpublished.

COMPARANDA Although no other attributes are extant to clarify the identification, the figure in the winged hat is most likely Perseus, who often wears a winged helmet, and not Hermes, who more usually wears a petasos: compare E. Langlotz, *Der triumphierende Perseus* (Köln, 1960), pls. 5, 4; 7; and 13, 3; and K. Schauenburg, *Perseus in der Kunst des Altertums* (Bonn, 1960), pls. 18, 1; 37, 2; and 33. The fingers at the right may be those of a satyr touching his head in a scene comparable to that on the reverse of the Karneia Painter's vase: there, as Perseus displays the gorgon's head, satyrs put their hands to their heads in terror (Taranto I.G. 8263: *LCS*, p. 55, no. 280, pl. 24, 1–2).

FRAGMENT OF A CLOSED VASE

Plate 208, 2

Accession number 81.AE.188.3

Gift of Mr. Herbert L. Lucas

DIMENSIONS Height 20.5 cm; width 15.4 cm.

ORNAMENT A meander pattern, of which a part with a saltire square is preserved, forms the ground line for the figured decoration. There is no evidence of added color.

SUBJECT A nude youth (head, shoulders missing) kneels grasping a sword, which is plunged into his abdomen. Blood pours from his wound and down his leg. Over

his back is part of his black-bordered chlamys. Visible behind him are the right leg of a figure to right and the end of a scabbard hanging at his side.

The date is fairly early in the fourth century B.C.

BIBLIOGRAPHY Unpublished.

COMPARANDA It is not easy to identify the figure committing suicide. In such a context one thinks especially of Ajax, whose suicide is depicted on a few South Italian vases, but he is not normally shown kneeling. Hyginus (*Fabulae* 242) gives a list of men who committed suicide, but none seems to fit the present context.

FRAGMENT OF A CALYX-KRATER

Plate 208, 3

Accession number 76.AE.99.1

Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height 16.5 cm; width 11.8 cm. Minor losses of added white.

ORNAMENT Below the figural decoration, a black ovoid pattern on a reserved band; enclosed upright palmettes, from the top of which spring to left narrow scrolls ending in a white dot.

SUBJECT The rape of Europa. The forepart and forelegs of a bull, in added white, appear over the tail of a sea monster. The dorsal fins, body spots, and belly of the

monster are defined in added white and yellow; the stripes separating the rows of spots are in dilute glaze; at bottom right, a fish (perhaps a small bream).

About the second quarter of the fourth century B.C.

BIBLIOGRAPHY *RVP*, p. 92, where it is referred to in connection with the krater signed by Asteas depicting Europa and the Bull (81.AE.78, pls. 231–234, below, where the bibliography for the myth and iconography of Europa will be found).

COMPARANDA The fragment probably fits in the area of *RVAp* I, Chs. 15 and 16. For the monster's tail, compare Cambridge UP 144 (*RVAp* I, p. 418, no. 16/23, pl. 152, 4) and the Getty pelike 86.AE.611 (pls. 193–195, above).

IV F LUCANIAN RED-FIGURE

Volute-krater

Plates 209–211

Accession number 85.AE.101

DIMENSIONS AND CONDITION Height to top of volutes 56.0 cm; height to lip 48.2 cm; diameter of mouth 33.2 cm; diameter of body 34.0 cm; diameter of foot 18.3 cm.

Unbroken except for a few chips on the rim and on areas of black glaze, mostly on the obverse. Lustrous black glaze.

SHAPE AND ORNAMENT Broad mouth with overhanging lip; relief band at join of mouth and neck; neck slightly concave with upper part offset; ovoid body. High volute handles, flanged in section, attached below to vertical looped handles. Foot in three degrees, with reserved grooves on either side of relief band at join to body.

Top side of lip: reserved. Lip: egg and dot; under lip: enclosed upright palmettes. Black relief border between narrow reserved lines with pink wash. Neck: A, laurel wreath to right, with pointed leaves and added red for their stems; B, veined and berried laurel wreath to right, with pointed leaves; the berries as well as the stems of the leaves are painted pink; the wreaths on both A and B appear between narrow reserved lines, the lower one inset. Shoulder: tongues between reserved lines. Encircling body below pictures: meanders (in groups of two, three, and four) interrupted by crossed squares with a black dot in each corner. Foot: edge reserved, with a narrow black line; underside, reserved. Volute: central vent hole; on flange, black ivy leaves on either side of a wavy stem. Below each handle: enclosed palmettes, superposed tip to tip, with spirals, and two horizontal palmette-fans and side scrolls. Under each handle-root: small enclosed hanging palmette (cf. 85.AE.102, pl. 191, above).

SUBJECT A, Apollo and Artemis flanked by Hermes and Leto. Hermes, naked except for a chlamys draped over his right shoulder, holds a kerykeion in his right hand and leans with his left leg crossed in front of his right against a pillar inscribed ἙΡΜΗΝΟΣ . Apollo stands in profile to right wearing a laurel wreath and balancing a kithara against his left arm and hand. He holds a phiale in his right. An apron with a zigzag pattern hangs from

the kithara and extra strings hang down the side. Apollo wears a finely pleated chiton over a garment with a zigzag design on the sleeve, and over these, a long, bordered mantle fastened at the shoulder by a black brooch. His feet are shod in high laced sandals. Behind him, a fawn, with spots in dilute glaze, steps to the right while looking over its back towards Apollo.

Artemis stands almost frontally and turns her head left towards her brother. She wears a headband and a short pleated tunic with a line of horizontal black strokes near the lower edge. Over it, she has a sleeveless outer garment with black borders and a belt with two black studs. In her upraised right hand she holds a wreath and in her left, two spears. On the far right, Leto, wearing a belted peplos with a double-stripe down its front and a himation, stands to left holding a lotus-tipped staff in her left hand. She also wears a necklace of black beads and a radiate crown decorated with a Z-pattern and meander bands. With her right hand she holds up a piece of her mantle, which forms a veil over the back of her head and then falls down her back and over her left shoulder.

B, two pairs of draped youths. The first, second, and fourth figures are draped in himatia so as to leave the right arm exposed. The first and fourth each hold a strigil in their right hands; the second holds a knobby staff. The himation of the third youth is pulled up partly over his head and right arm for a sling-like effect. Only his left hand, in which he holds a staff, is exposed.

Attributed to the Palermo Painter. Late fifth century B.C.

Ex-European art market.

BIBLIOGRAPHY "Acquisitions/1985," *GettyMusJ* 14(1986), p. 193, no. 60 (ill.); *RVSIS*, p. 21, ill. 20.

COMPARANDA Very close in shape, style, and date to the early Apulian volute-krater with Andromeda, 85.AE.102 (see comments and pls. 190–192, above), this Lucanian vase also illustrates the indebtedness of South Italian vase-makers to their Attic colleagues and even to each other.

The similarities illustrate well the stylistic connection between the two Early South Italian schools of vase-painters towards the end of the fifth century B.C. (see

RVSIS, p. 21). Some points of difference between the two have already been indicated in the discussion of 85.AE.102. The style of the Palermo Painter was strongly influenced by that of the Cyclops and Amykos Painters and is closely comparable to that of his contemporary, the Karneia Painter (cf. Taranto I.G. 8263: *LCS*, p. 55, no. 280, pl. 24; Bari 7694: no. 281, pl. 25, 1; and Taranto 35304: no. 282, pl. 25, 3-4, but it has also a monumental quality reminiscent of the work of the Sisypheus Painter (cf. 85.AE.102, pls. 190-192, above).

The faces drawn by the Palermo Painter have the following characteristics: the upper lid of the eye is shown by two lines that join, the lower, by a single shorter line, especially as seen on Hermes and Apollo (cf. Taranto 12561: *LCS*, p. 53, no. 272, pl. 23, 3); the eyebrow makes a long arc over the eye from close to its inner corner; the nose is drawn in an almost straight line from the forehead, its tip is slightly turned out, and the nostril is shown by a small hook; the mouth is a short downturned line, and the under-curve of the somewhat fleshy lower lip is sharply defined (cf. Palermo 955: *LCS*, p. 52, no. 266, pl. 22, 1; Taranto 125761: p. 53, no. 272, pl. 23, 3; Taranto, Parenzan coll.: p. 53, no. 269, pl. 23, 6; and the youth on an as yet unpublished amphora in Sydney, 82.32).

The Palermo Painter was a close follower of the Amykos Painter, whose influence (Fogg Art Museum 1960.368: *LCS*, p. 34, no. 113, pl. 10, 1; once Agrigento, Giudice 135: p. 37, no. 147, pl. 13, 1; Stockholm 2286: p. 40, no. 178, pl. 15, 1) may be reflected in the head of Artemis as well as in the folds and hooked curves in the drapery of the figures on the reverse (cf. Leningrad 332: *LCS*, p. 40, no. 174, pl. 14, 4; and Stockholm 2286: no. 178, pl. 15, 2). For the grouping, in general, of the four figures on the reverse by the Palermo Painter, cf. his bell-krater (Palermo 955: *LCS*, p. 52, no. 266, pl. 22, 2) and the Amykos Painter's column-kraters (Stockholm 2286: *LCS*, p. 40, no. 178, pl. 15, 2; and Berlin, no inv.: p. 41, no. 182, pl. 15, 4).

The figures on this Lucanian Hermes krater are characterized by their elegance and serenity, and we may note certain differences in treatment between them and those on the Apulian Andromeda krater 85.AE.102. On the Hermes krater, the hair is fringed and looser, not so close to the head (note especially Hermes on this vase as compared with the youth binding Andromeda on the Andromeda krater), the fingers are elongated and elegant, and relatively few breaks occur in the folds of drapery. The hair of the youths on the Andromeda krater, by contrast, is only slightly fringed, the eye has a larger pupil, and the pelvic girdle is almost circular in its shape. The fingers, while long, are less elegant. For Andromeda and the women on the reverse, there

is more definition of the bodily contours under the drapery, which, on all the figures, is marked by shorter broken lines for a looser effect. The mouth, as on Perseus, is generally tighter and the chin less sharp.

On the reverse of the Hermes krater, there is no downward inclination of the figures' heads and no arc across the top of their feet. The hands of the figures are less elegant than those on the obverse and on either side of the Andromeda vase; the nose is distinctly tipped. On the reverse of the Andromeda vase, there is an arc across the top of the instep of the figures; the heads have a downward inclination, and the noses are not so tipped or pointed.

In pattern work, the vases are much alike. The enclosed palmette decoration on the Hermes krater is very similar to that on the Andromeda krater, except that it springs from a "mushroom" core, a very Lucanian, but not Apulian, motif, and one very typical of the Palermo Painter in particular. He also tends to favor upright crossed squares, a characteristic element of his meander patterns. The palmettes on the roots of the handles also differ slightly.

Inscribed pillars occur on two other vases by the Palermo Painter (New York 12.235.4: *LCS*, p. 53, no. 273, pl. 23, 1; and Palermo 961: no. 275, pl. 23, 2). The curious inscription, $\text{HEPMHNO}\Sigma$, on the pillar represented on this krater suggests that it is consecrated to Hermes. R. Kotansky has indicated that this is an acceptable genitive singular for $\text{HEPMA}\Sigma$ in some dialects, notably Doric and Boeotian; the contracted form HEPMAN has a genitive $\text{HEPMANO}\Sigma$ that here becomes $\text{HEPMHNO}\Sigma$. Inscribed pillars also appear on vases of other early Lucanian vase-painters such as the Amykos Painter (Bari, Lagioia coll.: *LCS*, p. 42, no. 189a; Naples 2869: p. 49, no. 260) and the Intermediate Group (London, B.M. 98.7-12: *LCS*, p. 68, no. 341, pl. 32, 6). For a detailed study of similar pillars, see J.-M. Moret, "Un ancêtre du phylactère: le pilier inscrit des vases italiotes," *RA* 1/1979, pp. 3-34 and 2/1979, pp. 235-258.

Regarding the kithara, see M. Wegner, *Das Musikleben der Griechen* (Berlin, 1949), pls. 18 and 31a for comparable examples and esp. p. 32, fig. 3 for a good drawing of the instrument; D. Paquette, *L'instrument de musique dans la céramique de la Grèce antique* (Paris, 1984); B. Lawergren, "The Cylinder Kithara in Etruria, Greece, and Anatolia," *Imago Musicae* 1984, pp. 147-174; idem, "A Lyre Common to Etruria, Greece, and Anatolia: The Cylinder Kithara," *Acta Musicologica* 57 (1985), pp. 25-33; A. Bélis, "A propos de la construction de la lyre," *BCH* 109 (1985, 1), pp. 201-220; and, most recently, M. Maas and J. M. Snyder, *Stringed Instruments of Ancient Greece* (New Haven, 1989).

Bell-kraters

Plate 212

Accession number 80.AE.139.1
Gift of Mr. Robert Blaugrund

DIMENSIONS AND CONDITION Height 32.5 cm; diameter 32.5 cm; diameter of foot 15.5 cm.

Reconstructed from fragments; some missing areas restored, especially on the obverse; repainting over breaks.

SHAPE AND ORNAMENT Flaring rim, horizontal loop handles, slightly convex body; short stem with reserved groove at join to foot; disk foot.

Inside mouth, reserved band; top inner edge of lip: reserved band. Under lip: laurel wreath to right between reserved lines. Reserved band between handle-roots. Below the picture on each side: meanders interrupted by crossed squares with a large black dot in each corner. Edge and underside of foot reserved.

SUBJECT A, maenad and satyrs. The maenad wears a long-sleeved chiton, a cloak draped diagonally around her body, and a sakkos. Her left arm, which projects slightly outward, is enveloped in drapery; in her extended right hand she holds a drinking horn. The first satyr, standing frontally but with his head turned to left, holds a thyrsos in his left hand; the other rests his left hand against his hip.

B, three youths draped in himatia. The outer figures hold sticks in their right hands; the central figure is completely enveloped in his himation.

Attributed to the Pisticci Painter. Circa 420 B.C.

Ex-Los Angeles market, Summa Galleries, inv. 1046; later, Superior Stamp and Coin Co.

BIBLIOGRAPHY *LCS Suppl.* III, p. 8, no. 1/65c.

COMPARANDA The subject is standard, and many of the painter's bell-kraters show a maenad and two satyrs (cf. Copenhagen 3632: *LCS*, p. 23, no. 63; Nara, Tenri University Museum: no. 64; Leningrad inv. 207: no. 65; Bologna PU 423: no. 67; Catania 4189: no. 68, pl. 6, 2; Trieste 1799: no. 69, pl. 6, 3; Zurich University 2627: no. 70), and one of the figures usually holds a drinking horn or thyrsos, or sometimes both. The drawing of the satyrs is typical. Closest to the reverse of this vase is a krater in Metaponto (*LCS Suppl.* I, p. 5, no. 65b; ill. in *Archaeological Reports* 13 [1966-1967], p. 34, fig. 6).

Plate 213

Accession number 80.AE.139.2
Gift of Mr. Robert Blaugrund

DIMENSIONS AND CONDITION Height 31.3 cm; diameter 33.6 cm; diameter of foot 13.8 cm.

Foot and lip reconstructed from fragments; some repainting.

SHAPE AND ORNAMENT Flaring rim, upswung horizontal handles, slightly convex body; short stem with reserved groove at join to foot; ring foot.

Inside mouth, reserved band; top inner edge of lip: reserved band. Under lip: laurel wreath to left between reserved lines. Below picture on each side: stopped meanders interrupted by saltire squares. Between handle-roots: reserved band with pink wash. Edge and underside of foot: reserved.

SUBJECT A, a satyr pursuing a maenad, his right foot raised, and his arms outstretched. He is bearded and wears low shoes. The maenad wears a peplos with overfall, girt at the waist, and runs to right while looking back and making a deprecatory gesture with her right hand. Around her neck she has a necklace with three black pendants. In her left hand she holds a thyrsos with dotted head and partially dotted stem. At the far right stands a young satyr facing left, with his left hand resting against his buttock. He wears high topped shoes.

B, three draped youths. The two on the ends are completely enveloped in their himatia; the one on the left holds a stick, only part of which is visible behind the lower edge of his mantle. The youth in the center, standing frontally but with his head turned to left, is draped so as to leave his right arm and shoulder bare; he holds a stick in his extended right hand.

Probably by a follower of the Amykos Painter nearing the Creusa Painter. Circa 390 B.C.

Ex-Los Angeles market, Superior Stamp and Coin Co.

LOANS Virginia Museum of Fine Arts, Richmond, May 12-August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982-January 9, 1983; Detroit Institute of Arts, Michigan, February 7-April 10, 1983.

BIBLIOGRAPHY *VGM*, p. 62, no. 5; *LCS Suppl.* III, p. 22, no. 306e, pl. 3, 4-5.

COMPARANDA This is a puzzling vase, but it does seem

more Lucanian than Apulian; the youths are very similar to those on a column-krater in an Austrian private collection, which should be by the same painter (*LCS Suppl.* III, p. 22, no. 306f, pl. 3, 6).

FRAGMENTARY BELL-KRATER

Plate 214

Accession number 82.AE.39.7

Gift of Mr. Herbert L. Lucas

DIMENSIONS AND CONDITION Obverse, height 16.5 cm; width 21.6 cm. Reverse, a: height 20.0 cm; width 23.0 cm; b: height 7.3 cm; width 6.0 cm.

The obverse consists of nine joining fragments, and the reverse, of six joining fragments (a) and a seventh (b) that belongs to the upper right area.

ORNAMENT Of the pattern work, only two stopped meanders from the frieze below the picture on the reverse are extant.

SUBJECT A, woman between two warriors. The warrior at the left lacks both feet; the woman is complete except for abrasions around the break in the center of her body. The upper part of the warrior on the right is severely abraded, with the lower part of the left leg missing.

The warrior at the left is nude except for a black-bordered chlamys fastened at his throat. He wears a pilos, greaves, and high laced boots, and holds a spear in his left hand. The woman wears a long chiton with a double-black stripe down the side and holds out a phiale in her left hand. The second warrior walks to left holding a spear

in his right hand. He has a petasos behind his head, and a black-bordered chlamys falls down his back.

B, three youths draped in himatia. The youth at the left, of whom the face, part of the torso, and the lower part of the body survive, is completely draped in his himation, which has a wide black border at the top. Of the central youth, only the middle part of the body together with the bent right leg survive. Of the third youth, the head and a small part of the body are extant. His himation, like that of the first youth, has a black border.

Attributed to the Creusa Painter. Circa 400-390 B.C.

Said to come from Taranto.

BIBLIOGRAPHY *LCS Suppl.* III, p. 46, no. C31.

COMPARANDA An early work of the Creusa Painter, with characteristic treatment of the drapery worn by the woman on the obverse and the youths on the reverse. Compare the woman's stance and the manner in which the double-black stripe follows the bend of her leg with Naples 2894 (*LCS*, p. 87, no. 424, pl. 40, 2), Taranto (p. 87, no. 425, pl. 40, 6), and Berne, H. Jucker (p. 87, no. 426, pl. 40, 3). Note also the chubby face of the youth at the right; for the folds of drapery on his neck, cf. Stockholm 7 (*LCS*, p. 92, no. 474, pl. 45, 2).

Pelikai

Plate 215

Accession number 79.AE.10
Gift of Mr. Malcolm Wiener

DIMENSIONS AND CONDITION Height 33.5 cm; diameter of mouth 18.1 cm; diameter of body 25.9 cm; diameter of foot 16.7 cm.

Reconstructed from fragments; some chips on mouth. Glaze thinly applied overall. Some restoration and re-painting on figures. Some incrustation.

SHAPE AND ORNAMENT Broad mouth with torus rim; bulbous body curving in sharply near bottom; reserved groove at join of foot and body; upright handles. Disk foot, with reserved groove on edge near top.

Neck, between handles: laurel wreath to left between reserved lines. Below picture on each side: running meanders interrupted by crossed squares with a stroke in each corner. Underside of foot reserved.

SUBJECT A, athlete between two women. The woman at the left wears a long-sleeved chiton, a mantle draped over her left shoulder and bent left arm, and a head-band. In her right hand she holds a mirror. The figure at the right is similarly dressed, but wears a saccos patterned with black lines and dots. In her right hand she holds a fillet. The athlete is nude and stands frontally in a relaxed Polykleitan pose, with his weight on the right leg. He turns his head to left, and with his right hand grasps a tendril.

B, three youths draped in himatia. The central figure, facing left, is draped so as to leave his right arm and shoulder exposed; in his right hand he holds a stick. The other two, each facing the center, are completely enveloped in himatia draped so as to create a collar-like effect.

Attributed to the Amykos Painter. Circa 400 B.C.

BIBLIOGRAPHY *LCS Suppl. III*, p. 15, no. 185a.

COMPARANDA Representations of athletes are common on vases of the Amykos Painter, who frequently shows them in the company of women or Nike. For an athlete with tendril, see Palermo 1015 (*LCS*, p. 38, no. 156, pl. 13, 5), and, in a coarser version, Taranto, priv. coll. (p. 60, no. 302, pl. 29, 6). The object the woman holds is most probably a mirror (cf. Taranto I.G. 8001: *LCS*,

p. 22, no. 57, pl. 5, 5). For the woman to left, cf. Madrid 11064 (*LCS*, p. 33, no. 112); San Francisco, De Young Museum 226/24866 (p. 34, no. 114); London, B.M. F 84 (p. 42, no. 187, pl. 15, 5); and San Francisco, CPLH 1957.161 (*LCS Suppl. III*, p. 14, no. 152a). For the one to right, cf. Castle Ashby (*LCS*, p. 39, no. 164).

Plates 216–217

Accession number 81.AE.189
Gift of Mr. and Mrs. Milton Gottlieb

DIMENSIONS AND CONDITION Height 28.5 cm; diameter of mouth 18.3 cm; diameter of body 23.2 cm; diameter of foot 19.7 cm.

One handle broken off and reattached; glaze abraded in places on edge of mouth, and, particularly on obverse, thinly applied, causing a reddish appearance. There are scratches on body and some touching up on figures on reverse. The left elbow, forearm, and occiput of Kerkops to right of Herakles and a bit of the face of the one to left are restored. Small circular area on knees of central figure on reverse is abraded. Some brownish tan incrustation on underside of foot.

SHAPE AND ORNAMENT Broad mouth with torus rim; bulbous body; upright handles. Echinoid foot.

Reserved band on top of mouth. Between handles: laurel wreath with veined leaves to right between reserved lines. Below pictures on each side: stopped meanders between reserved stripes. Underside of foot: reserved.

SUBJECT A, Herakles and the Kerkops. A youthful, beardless Herakles, with a lion skin over his head and knotted at his throat, carries a club in his right hand and two Kerkops suspended by their feet from a bow over his shoulders. They have monkey-like, almost fiendish faces, and the one to the left of Herakles has long, pointed ears; both have large genitals. Dilute glaze delineates the details of the lion's skin and mane, Herakles' club, and anatomical details of all three figures.

B, three youths draped in himatia. The youth on the left, draped so as to leave his right arm and shoulder bare, stands to right with his left foot on a rock. The central figure, similarly draped, stands three-quarters to left and

extends his right arm out towards him, while the third figure, completely enveloped in drapery, stands facing left, watching.

Circa 380 B.C.

Ex-Geneva market, Christie's.

LOANS Virginia Museum of Fine Arts, Richmond, May 12–August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982–January 9, 1983; Detroit Institute of Arts, Michigan, February 7–April 10, 1983.

BIBLIOGRAPHY Sale cat., Christie's, Geneva, May 5, 1979, lot no. 118 (where it was erroneously attributed to the Creusa or Dolon Painter), pl. 50; *VMG*, p. 67, no. 7 (ill.); F. Brommer, "Herakles und Theseus auf Vasen in Malibu," *Greek Vases in the Getty 2* (1985), p. 203, p. 204 (ill.); S. Woodford, "Herakles' Attributes and their Appropriation by Eros," *JHS* 109 (1989), p. 201, pl. IV (b); id., *LIMC* VI (forthcoming), s.v. "Kerkops."

COMPARANDA The theme of Herakles and the Kerkopes is not frequent in South Italian. According to the Greek myth, the Kerkopes were monkey-like dwarfs who tried to steal Herakles' weapons. Apprehended by him, they were carried away upside down on a pole. While thus strung up, they made such humorous comments about him that, amused by their wit, Herakles set them free. The Getty pelike presents a unique treatment of the subject. Another aspect of it appears on a phlyax vase in

Catania (MB 4232: *RVAp* I, p. 100, no. 4/250) where the Kerkopes are shown caged. Further discussion and references may be found in Woodford's article (see under BIBLIOGRAPHY). For an archaic metope at Selinus with the same subject as the Getty pelike, see H. Kähler, *Das griechische Metopenbild* (Monaco, 1949), pl. 26, or *EAA*, vol. VII, s.v. "Selinunte," p. 182, fig. 236; for another in the National Museum at Paestum, see G. Carratelli et al., *Megale Hellas* (Rome, 1983), fig. 337. For occurrences in Attic vase-painting, see F. Brommer, *Vasenlisten zur griechischen Heldensage*, 3rd ed. (Marburg, 1973), pp. 98–99. For bibliography on the Kerkopes, see *EAA*, vol. II, s.v. "Cercopi," pp. 508–510.

Although the pelike was at one time called close to the Creusa Painter (*VMG*, p. 67, no. 7), it is not really possible to make any specific identification of the painter. There seems to be some resemblance in the rather large eyes, firmly downturned mouths, and the hair, shown in a solid black mass, between the youths on the reverse and those on Vienna 653 (*LCS*, p. 94, no. 490, pl. 46, 2) and Milan 267 (no. 494, pl. 46, 3–4). Yet the drapery differs; the rock upon which one youth rests his foot is without parallel; and the rendering of the musculature of Herakles' body seems unlike that of other nude figures in the work of the Creusa Painter. The obverse picture, with its unusual and adventurous composition, would also be exceptional for that painter, who only rarely takes his subjects from mythology.

Oinochoe, Shape 3

Plate 218

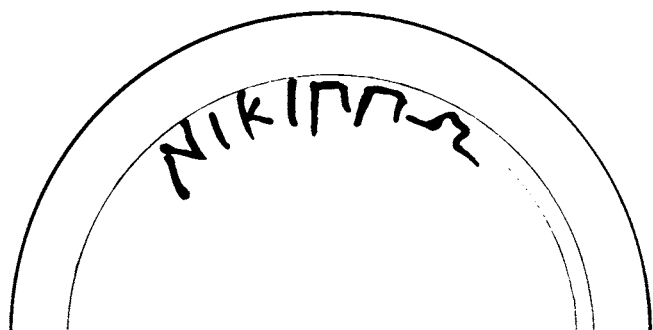
Accession number 71.AE.445

DIMENSIONS AND CONDITION Height 20.5 cm; diameter of body 16.2 cm; diameter of foot 11.4 cm.

Intact. Some cracking of the glaze on the inside and outside of the mouth, and on the neck and handle; thinly applied at the top of the figured area; overall pinkish red wash largely faded.

SHAPE AND ORNAMENT Bulbous body with trefoil mouth; low ridged handle; echinoid foot.

On neck, above picture: laurel wreath to left with veined leaves framed by reserved lines at top, bottom, and sides. Around lower body: meanders alternating with hollow squares in which there is a black dot at the center of each side; two squares come together below the seated woman; between each pair of elements is a vertical divider. Handle: at top, inverted palmette-fan. Below handle: two superposed palmette-fans with side scrolls and florals. Edge of foot: reserved line. Underside of foot: reserved, with a red wash; dipinto.



SUBJECT Two women and Dionysos. At the left, a woman wearing a sleeveless chiton, a himation over the lower part of her body, a dot-patterned bandeau, and earring sits to right on an ivy-covered overhanging rock with her head downturned. In front of her, Dionysos stands frontally wearing a himation draped over his left shoulder and across the front of his body, and, around his head, a wreath. He looks left toward her, holding in his right hand a stemless kantharos with a ribbed body and a leaf pattern on the upper half, and in his left hand, a thyrsos. Behind him a woman, probably a maenad, wearing a peplos girt at the waist with over-

fall and a sphendone, stands frontally looking left and holds a flaming torch in her left hand.

Attributed to the Intermediate Group by Frel; more specifically to the Reggio Group by Trendall. Early fourth century B.C.

Ex-New York market, Royal Athena Galleries.

BIBLIOGRAPHY *LCS* Suppl. II, p. 161, no. 317b; *SIVG*, p. 18, no. 1; *Studies Trendall*, pp. 71-73, pl. 18.

COMPARANDA The scene most probably represents the discovery of Ariadne by Dionysos. Her story is not among the most popular with vase-painters in South Italy: an Apulian stamnos in Boston shows her asleep, unaware of being deserted by Theseus (00.349: *RVAp* I, p. 24, no. 1/104); a Lucanian volute-krater shows her sitting with Dionysos (Toledo 81.110: *LCS* Suppl. III, p. 66, no. C 22, pl. VIII); and an Apulian calyx-krater portrays her in his embrace (Basel, Antikenmuseum BS 468: *RVAp* II, p. 480, no. 18/13, pl. 170, 3). The Getty oinochoe appears to be the sole South Italian example depicting Ariadne upon her realization of her abandonment by Theseus and as she sits with eyes downcast, too distracted to be aware of Dionysos' presence. For the varying accounts in antiquity of the myth of Ariadne, see E. Richardson, "The Story of Ariadne in Italy," *Studies in Classical Art and Archaeology, A Tribute to P. H. von Blanckenhagen*, eds. G. Kopcke and M. Moore (Locust Valley, New York, 1979), pp. 189-195, pls. 52-54; *LIMC* III, Addenda, s.v. "Ariadne," pp. 1050-1070.

Women on vases by painters in the Intermediate Group usually have their hair in a small chignon and wear a reserved headband; note also the waves of hair around the face (cf. Taranto 52558: *LCS*, p. 65, no. 321, pl. 30, 4). The figures often tend to stand with the weight on their right legs: compare Palermo 966, Reggio Calabria 7004, Taranto 52558, and Taranto 50938 (*LCS*, p. 63ff., no. 308, pl. 30, 1; no. 315, pl. 30, 2; no. 321, pl. 30, 4; and no. 325, pl. 31, 1). For a similar treatment of drapery over the bent leg, see Schwerin 720 (*LCS*, p. 68, no. 337, pl. 31, 6). Dipinti are rare on Lucanian vases; Frel (*Studies Trendall*, p. 71), pointing out the genitive case of the dipinto on this oinochoe, states that it indicates the name of the owner.

Skyphos

Plate 219

Accession number 81.AE.102

Gift of Mr. Robert Best

DIMENSIONS AND CONDITION Height 7.5 cm; diameter including handles 14.8 cm; diameter of mouth 9.6; diameter of foot 6.1 cm.

Intact. Slight abrasion of glaze under rim of foot.

SHAPE AND ORNAMENT Bowl with horizontal handles; low ring foot.

Reserved band below pictures. Underside of foot reserved.

SUBJECT A and B, owl with frontal face in profile to right, between olive branches with veined leaves.

Descended from the Spanner Group. Early first quarter of the fourth century B.C.

BIBLIOGRAPHY Unpublished.

COMPARANDA See *LCS Suppl.* III, p. 10.

IV E CAMPANIAN RED-FIGURE

Neck-amphorae

Plate 220

Accession number 82.AE.128

Gift of Mr. Vasek Polak

DIMENSIONS AND CONDITION Height 29.4 cm; diameter of mouth 11.5 cm; diameter of foot 8.5 cm.

Unbroken except for a minor chip on lip. Some incrustation.

SHAPE AND ORNAMENT Echinus mouth, concave neck, narrow ovoid body, upright handles. Foot in two degrees.

Lower edge of neck: black dots on reserved band. Around lower body: black strokes on a reserved band between black and reserved lines. Foot: lower degree, reserved; underside: reserved, with pinkish red wash.

SUBJECT A, bearded man standing to left in front of a volute-krater on a plinth. His body is completely enveloped in his himation.

B, draped woman standing to right in front of a fluted column with a rectangular Ionic capital. Only her outstretched hand appears from beneath her himation, which has a zigzag border. A saccos covers almost all of her hair.

Attributed to the Owl Pillar Group. Early fifth century B. C.

Ex-Castle Ashby; from Nola, according to a notation on the underside of the foot: "Found by myself at an excavation at Nola."

BIBLIOGRAPHY J. D. Beazley, "Notes on the Vases at Castle Ashby," *Papers of the British School at Rome* 11 (1929), p. 29, no. 41; id., *JHS* 63 (1943), p. 68, no. 31; *CVA Great Britain* 15, Castle Ashby (Oxford, 1979), pp. 35-36, no. 92, pl. 55, 4-5; *LCS*, p. 670, no. 50; sale cat., Christie's, London, *The Castle Ashby Vases*, July 2, 1980, p. 34, lot 19.

COMPARANDA Vases of the Owl Pillar Group derive from Campanian black-figure of the early fifth century and imitate imported Attic Nolan amphorae. The Getty

vase goes closely with an amphora in the University of Chicago, inv. 3 (*LCS*, p. 667, no. 6). T. Hadzisteliou-Price has shown that these vases descend from Campanian black-figure (*Ἀρχαιολογικὴ Ἐφημερίς* 1974, pp. 168-198, pls. 44-60), and illustrates the Chicago vase on pls. 44-46, and 48a; for additional comments, see *LCS Suppl.* III, p. 309.

Plates 221; 223, 1

Accession number 83.AE.248

Gift of Mr. Stefan Hornak

DIMENSIONS AND CONDITION Height 62.3 cm; diameter of mouth 17.9 cm; diameter of body 23.2 cm; diameter of foot 16.8 cm.

Foot broken and repaired. Most of obverse and foot misfired red. Much of the added white and color has disappeared. Underside of foot reserved.

SHAPE AND ORNAMENT Broad mouth with overhanging lip in two degrees; neck slightly concave; ovoid body; upright handles. Foot, with edge in two degrees, on tall stem.

Neck: A, framed by reserved lines, a tall palmette-fan rising from a triangular core with a white dot at its center and a white border on its upper edge. The leaves of the fan are decorated with white at the tips and white dots at the bottom; the central leaf is flanked by white-edged flowers. Above, to left and right, is a single white leaf. B, similar, but without the added white. Shoulder: A, alternating white and black tongues from which much of the white is now gone. B, black tongues. Encircling lower body: black wave pattern with narrow black line above; reserved bands at join of stem to body and around middle of stem. Below handles: three palmette-fans on either side of a curving central stem that is outlined in white, the one on the right side springing from acanthus leaves.

SUBJECT A, warrior and woman standing at an altar, with three women above. In the upper left corner, a

woman, wearing a white chiton with blue on bodice and left sleeve, is seated to left but turns her head to right. She holds a wreath in her upraised right hand. In the center, a woman with her hair tied with a ribbon and dressed in a white sleeveless chiton with details in dilute glaze runs to left. Across her body is a blue cloak with a white stripe, the end of which she holds in her left hand. She holds an orange phiale with eggs and pomegranates in her upraised right hand.

At far right sits another draped woman wearing a saccos with details in dilute glaze and a white tunic with long blue sleeves. Her lap is covered with drapery, perhaps another garment. She holds a wreath in her upraised right hand and a phiale with pomegranates and eggs in her left. Below, at center, is the altar, which has a pomegranate and two eggs on top. At the left stands the warrior dressed in a very short tunic with belt, greaves, and a crested helmet; a shield rests on its edge against the long spear that he holds in his left hand. On the other side of the altar a woman stands to left wearing a blue saccos and a chiton with a white (now eroded) mantle, over which a cloak, once patterned in added red, is draped. She holds a spray in her right hand; her left is enveloped in the drapery. In the upper left corner is a window, from which hangs a ribbon; in the lower left, a plant with a flower. Scattered in the field are six saplings with a herringbone arrangement of leaves.

B, seated woman and standing youth at a stele. The woman is enveloped in a himation so that only her hands and feet are exposed. She wears a kekryphalos, from which a large bunch of hair emerges at the back, an earring, and a necklace, and she holds a tambourine

with white-tipped red ribbons in her right hand and a white phiale in her left. The youth, also completely enveloped in a himation, wears a white headband and shoes decorated with white. The stele has a white wreath tied around it and, on top, an egg and another offering (probably a cake). In the upper left corner is a window with a ribbon hanging down (as on the obverse); in the upper right, a ribbon hangs from a phiale that has a white edge and center, black crossbars, and a white dot in each quarter; in the field above, a fillet with a white border and ties.

Attributed to the CA Painter, Orvieto Sub-Group. Circa 330–320 B.C.

Ex-European market.

BIBLIOGRAPHY LCS Suppl. III, p. 221, no. 4/135a.

COMPARANDA For the drapery, compare the Ruvo fresco with dancing women: F. Tiné Bertocchi, *Pittura funeraria apula* (Naples, 1964), pp. 34–46, figs. 21–31; F. Di Palo, *Dalla Ruvo antica al Museo Archeologico Jatta* (Fasano, 1987), pp. 72–83, with many ill.; *Antica Madre X* (1988): *Italia omnium terrarum alumna*, figs. 689–691, for good color ill. In his later phase, the CA Painter made increasing use of color on his vases; an excellent example is another neck-amphora, Naples RC 7 (LCS, p. 467, no. 4/135), and the Malibu vase goes very closely with it. The reverse, with a seated woman and standing youth, is a standard type that was extremely popular with the CA Painter and his workshop; see LCS, pp. 458–467 *passim*, esp. Stockholm 31 (p. 458, no. 4/48, pl. 177, 3); Naples 791 (p. 461, no. 4/74, pl. 178, 4); Berkeley, University of California 8/3814 (p. 462, no. 4/89, pl. 180, 2); and Athens 1423 (p. 463, no. 4/98, pl. 181, 6).

NECK-AMPHORA WITH TWISTED HANDLES

Plate 222; 223, 2

Accession number 71.AE.298

DIMENSIONS AND CONDITION Height 69.5 cm; diameter of mouth 19.9 cm; diameter of body 24.2 cm; diameter of foot 16.3 cm.

Reconstructed from large fragments with extensive areas of restoration and overpainting: on the obverse, the right side of the woman seated to left; the upper part of the woman below her; the face of the mourner; the funerary monument; the lower part of the youth at right and the plant; on the reverse, most of the two

draped youths. Much of the foot and stem is modern. Some chips, abrasion, and incrustation.

SHAPE AND ORNAMENT Mouth in two degrees with overhanging lip; long narrow neck with low relief band at join to shoulder; elongated body tapering gradually toward bottom; stem with relief bands at join of body and foot; edge of foot in two degrees.

Inside of mouth glazed; top side of mouth reserved, with narrow black band around edge; outer edge of lip: wave pattern; underside of mouth reserved; area on neck between top and bottom roots of each handle reserved.

Neck: A and B, youth (see under SUBJECT) framed between tall scrolls with florals and palmette-scrolls, mostly outlined in white. Shoulder: black tongues. Encircling lower body below pictures: wave pattern to left on reserved band. Beneath handles: elaborate pattern with scroll work and smaller palmette-fans rising from it; leaves outlined in white, sometimes with a wavy border.

SUBJECT A, Body: a woman seated to right in an attitude of dejection at a tomb monument. She wears an orange-yellow cloak over a black dress, which has two yellow stripes down the front and bodice; her feet are bare. The monument, which the painter has unsuccessfully attempted to render in perspective and which has been extensively repainted, seems to consist of four pillars supporting a pediment with ceiling beams below. The pediment is drawn in reddish brown dilute glaze; the ceiling beams are black on a reserved ground. The akroteria consist of palmettes in added white and yellow. Within the monument hangs, upside down, a kalathos decorated with black lines and a diagonally crossed square with a yellow dot in each section; beneath it, a dot rosette in white.

In the upper left sits a woman (much repainted) wearing a sleeveless chiton, a kekryphalos, and a wreath. Below her is a woman wearing a sleeveless chiton girt at the waist and a sakkos. She bends forward, extending her right hand towards the mourning woman and resting her left arm on her raised left leg; in her left hand she holds a tall oinochoe. On the right, a nude youth (much repainted), wearing a white beaded headband and a baldric with sword and scabbard, holds his right hand atop his head and a spear in his left hand, which is enveloped in drapery. Above him are a fillet and window in white. The monument is flanked by tall plants with white leaves (much repainted) and dot-rosettes.

Neck: draped youth to right, with right arm and shoulder exposed. He wears a white wreath and holds an egg in

his upraised right hand; in the field in front of his head, a phiale with black center and white outline.

B, Body: two youths flanking a grave monument consisting of a white Ionic column on a plinth of four steps, the upper two of which are white and the lower two, reserved. Each youth wears a white headband and is partially draped in a himation. The youth at the left, draped so as to leave his entire chest, both shoulders, and right arm bare, holds a fillet in his upraised right hand. The himation of the youth on the right covers only his lower body and left arm. He stands on three white landscape lines and stretches his right hand out towards the column capital. On the left side of the column are, above, a white ivy leaf, fillet, and, lower down, two dots; on the right, a white wreath, which appears to be half-looped, and four dots. On top of the column is what is probably a vase, largely abraded, with four dots on each side.

Neck: youth to left, wearing a white headband and a himation draped like that of the youth below on the right. He holds his right hand up in front of him.

Attributed to the Painter of Copenhagen 3757 by Szilágyi. Circa 340 B.C.

Ex-Rome market; later, New York market, Royal Athenaeum Galleries.

BIBLIOGRAPHY J. Gy. Szilágyi, "Contribution à l'histoire de la peinture de vases à figures rouges campaniennes," *Acta Antiqua Academiae Scientiarum Hungaricae* 18 (1970), pp. 248-249, figs. 18-19; *LCS Suppl. II*, p. 217, no. 3/190b; *SIGV*, no. 36; *Studies Trendall*, p. 71, no. 1; *LCS Suppl. III*, p. 189, no. 3/190b.

COMPARANDA For dejected women, cf. Winterthur 363 (*LCS*, p. 400, no. 3/271, pl. 156, 2-3); Yale 335 (3/265, pl. 154, 6); Budapest 51.37 (*LCS Suppl. III*, p. 189, no. 3/190a). For the tomb and the reverse, cf. Siena (*LCS*, p. 386, no. 3/189).

Bell-kraters

Plate 224; 226, 1-2

Accession number 78.AE.255

Gift of Mr. Robert Collins

DIMENSIONS AND CONDITION Height 43.8 cm; diameter of mouth 40.6 cm; diameter of foot 18.4 cm.

Complete and intact, without restoration; minor abrasions of glaze on edge of mouth and foot. Most of the added white has disappeared. Dull brown wash overall.

SHAPE AND ORNAMENT Flaring mouth; tall body, tapering towards foot; upswung loop handles. Pedestal foot with low relief band around join to stem, and with flanged top and bottom.

Under lip: laurel wreath to left between reserved lines. Around lower body: reverse-wave pattern below a reserved line. Below each handle: palmette-fan with diamond-headed central leaf and adjoining florals and palmette-fans. Between handles: reserved band. Around each handle-root: reserved band decorated with radiate stripes.

SUBJECT A, charioteer driving quadriga to left. The nude youth wears a wreath and a chlamys billowing out over his shoulders. The chlamys, fastened at his throat by a brooch shown in dilute glaze and added yellow, is decorated with a border and two dot-clusters. The faces and lower legs of the horses were originally in added white, which has largely flaked off. Their bridles are in yellow and white. In the upper left corner is a white-edged rhomboid, inside of which is a black cross, and below the hoofs of the right-hand horse, a quartered disk.

B, three draped women to left. Each wears an himation with a heavy black U-shaped border at the neck, white shoes, a radiate stephane in added white, and a kekryphalos from which a bunch of hair emerges at the back; the hair is tied with ribbons ending in clusters of four yellow dots. In the field at the top are four rhomboids edged in white and containing crosses in black.

Attributed to the Branicki Painter, in the Rhomboid Group. Circa 320 B.C.

Ex-Deepdene, Hope Collection; then Kervorkian Collection; later, New York market, Anderson Galleries, Kervorkian Sale; Sotheby-Parke-Bernet, New York.

LOANS University of California, Riverside, June 12-August 5, 1978.

BIBLIOGRAPHY Sale cat., Christie's, July 23, 1917, lot no. 126 A; E. M. W. Tillyard, *The Hope Vases* (Cambridge, 1923), p. 167, no. 327; Anderson Galleries, *Kervorkian Sale Cat.*, November 19-21, 1925, lot 356, p. 58 (ill.); LCS, p. 540, no. 4/775; sale cat., Sotheby-Parke-Bernet, February 17, 1978, lot 86, pl. 26; *Riverside*, p. 18, no. 25, p. 16 (ill.); *Studies Trendall*, p. 73, no. 33; M. Jentoft-Nilsen, "A Bell-Krater by the Branicki Painter," *Greek Vases in the Getty 2* (1985), pp. 127-128; LCS Suppl. III, p. 254.

COMPARANDA A typical work of the painter who, as may be seen in the treatment of the three draped women on the reverse, gives his figures faces with the upper portions longer than the lower. The three mantled figures on the reverse, the reverse wave, and the rhomboids identify the group in which this painter belongs. Although the pose of the charioteer is different, for the horses compare the bell-krater in the British Museum (1949.9-26.2: LCS, p. 540, no. 4/774, pl. 211, 1).

Plates 225; 226, 3-4

Accession number 81.AE.123

Gift of Dr. Frederick Stern

DIMENSIONS AND CONDITION Height 30.4 cm; diameter of mouth 31.0 cm; diameter of foot 14.5 cm.

Reconstructed from fragments; some chips and nicks. Glaze uneven and abraded; overall pinkish red wash, now mostly disappeared except in the area beneath the handles.

SHAPE AND ORNAMENT Flaring mouth; slightly convex body; upswung loop handles. Pedestal foot in two degrees, with thin reserved groove at join to stem.

Inside: narrow reserved band at join of mouth to body, and another narrower one on top edge. Under lip: narrow reserved line above laurel wreath to left. Around lower body: wave pattern between reserved stripes. Below handles: palmette-fan with tall central leaf with pointed tip, and scrolls with fan-shaped florals. Around

handle-roots: dots on reserved band; between handles: broad reserved band without wash. Lower edge and underside of foot: reserved.

SUBJECT A, Arimasp fighting a griffin. The Arimasp, in Oriental costume, wears a chlamys fastened at the throat by a brooch, a belted tunic patterned with large black dots and smaller dots at the bottom, a black-dotted long-sleeved garment and trousers, and shoes with white dots along the edge. His headdress is decorated with dots in dilute glaze and added white, and has side flaps of white with yellow dots. The griffin is white with black for its eyes, and dilute glaze denotes other anatomical details. It bites into the left arm of the Arimasp, who has fallen to his right knee and wields a white spear in his right hand.

B, two draped youths. The youth on the left, his right arm and shoulder exposed, holds a white knobbed stick in his right hand. The other youth is totally enveloped in his himation. Both wear white wreaths around their

heads and shoes with a design of white dots. In the upper right field, a dotted white rosette.

Attributed to the Ixion Painter. Circa 330–320 B.C.

LOANS Virginia Museum of Fine Arts, Richmond, May 12–August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982–January 9, 1983; Detroit Institute of Arts, Michigan, February 7–April 10, 1983.

BIBLIOGRAPHY *VMG*, p. 205, no. 89 (ill.); *LCS Suppl.* III, p. 159, no. 2/818c.

COMPARANDA A standard minor work. For shape and patterns, cf. *LCS*, p. 341, nos. 2/831 and 2/833, and *LCS Suppl.* III, p. 161, nos. 2/832a–c; for the reverse, *LCS*, p. 342, no. 2/833. The “halter” leaf (i.e., a single leaf with a curl at the base) below the spirals of the side palmettes on either side of the left handle is typical of the painter; see *LCS*, p. 336, fig. 9. For Arimasps, see K. Schauenburg, “Arimaspen in Unteritalien,” *RA* 1982, pp. 249–262; and *LIMC Suppl.* (forthcoming), s.v. “Gryps.”

Oinochoe, Shape 3

Plate 227

Accession number 71.AE.360

DIMENSIONS AND CONDITION Height 22.3 cm; diameter of body 11.1 cm; diameter of foot 7.9 cm.

Reconstructed at mouth, part of which is missing. Brownish overwash. Some incrustation.

SHAPE AND ORNAMENT Bulbous body with trefoil mouth; low handle with central ridge; echinoid foot.

Top and side borders of picture: black dots on a reserved band. Underside of foot partially reserved.

SUBJECT Woman seated to left on hollow rock pile, which is outlined in yellowish white. She wears a sleeveless chiton or, perhaps, a peplos girt at the waist; her visible flesh is white; she wears a kekryphalos from which most of the design, black dots and stripes, has flaked off. In her right hand she holds a mirror with white elements at the top and sides, and in her left, a dish with a pointed cake(?), outlined in white, between sprays and eggs. In

the left field is a fillet with a white edge and ribbon; behind the woman, a thymiaterion in added white and yellow.

Attributed to the Boston Ready Painter. Circa 330–320 B.C.

Ex-New York market, Parke-Bernet (?); later, Alex G. Malloy; Royal Athena Galleries.

BIBLIOGRAPHY Cat. 8, Alex G. Malloy (New York, 1971), no. 98, p. 19 (ill.); *LCS Suppl. II*, p. 244, no. 4/648b; *SIVG*, no. 41; *Studies Trendall*, p. 71, no. 2; *LCS Suppl. III*, p. 246, no. 4/648b.

COMPARANDA Characteristic of this painter are elongated figures, often in a chalky added white, with heads that are small in proportion to the body. Cf. esp. Boston 63.3 (*LCS*, p. 516, no. 607, pl. 201, 1–2); Naples 128098 (p. 517, no. 622, pl. 202, 4); Manhasset, priv. coll. (p. 518, no. 629, pl. 203, 1–2); and Naples 127985 (p. 518, no. 637, pl. 203, 4–5).

Fish-plate

Plate 228, 1-2

Accession number 71.AE.218

DIMENSIONS AND CONDITION Height 4.2 cm; diameter 17.3 cm; diameter of foot 6.7 cm.

Unbroken; some incrustation on the underside.

SHAPE AND ORNAMENT Sloping floor in dull black glaze with high relief band around join to reserved central depression; short overhanging rim slanting outward. Short stem with ring foot.

Edge of rim: reserved, with black wave pattern. Underside reserved; slight traces of black glaze on base of foot.

Figure 8

SUBJECT Two bream and a torpedo, with details in black and white.

Attributed to the Three Stripe Painter. Circa 330 B.C. Ex-New York market, Royal Athena Galleries.

BIBLIOGRAPHY *SIVG*, no. 43; *Studies Trendall*, p. 72, no. 13; *GRFP*, p. 87, no. II C/75, pl. 26b.

COMPARANDA This is typical work of the painter, who takes his name from the three black stripes that occur right behind the heads of his fish. He outlines the bodies of torpedoes in white and decorates them with a cluster of black dots either above the tail, as on this plate, or below the eyes. See *GRFP*, pp. 86-87, and cf. nos. II/C 73-83a, especially nos. 73, 74, and 76.

Skyphoi

Plates 228, 3-4; 229, 3-4

Accession number 80.AE.106
Gift of Mr. Malcolm Wiener

DIMENSIONS AND CONDITION Height 12.2 cm; diameter including handles 18.5 cm; diameter of mouth 11.8 cm; diameter of foot 7.5 cm.

Intact and complete. Some black pitch-like incrustation, especially on obverse. Pink wash.

SHAPE AND ORNAMENT Deep bowl with horizontal handles; ring foot. Rim, between handles: wave pattern. Join of foot to body: reserved band on reverse only. Under handles: palmette-fan flanked on each side by tall leaf; small scroll in each lower corner of picture on obverse, and in right corner on reverse. Around lower body: reserved band. Underside of foot: reserved, with black circle around a central black dot.

SUBJECT A, head of a woman in profile to left, wearing a sakkos tied with a bow at the top, and decorated with dot-clusters, dots, and narrow stripes in black. A little bit of hair is shown by the ear.

B, swan with wings uplifted and head bent toward the ground. A row of feathers along the edge of the wing is drawn with broad strokes of dilute glaze.

Attributed to the Plouton/VPH Painter. Circa 340-330 B.C.

Ex-London market, Charles Ede.

LOANS Virginia Museum of Fine Arts, Richmond, May 12-August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982-January 9, 1983; Detroit Institute of Arts, Michigan, February 7-April 10, 1983.

BIBLIOGRAPHY Charles Ede, *Greek Pottery from South Italy* 5 (1977), no. 34 (ill.); *VMG*, p. 204, no. 88 (ill.); *LCS Suppl. III*, p. 136, no. 2/382e.

COMPARANDA For an almost identical swan, compare the skyphos once Zurich market, Arete (*LCS Suppl. II*, p. 197, no. 2/382b; *LCS Suppl. III*, p. 136, no. 2/382b). For characteristic similar heads, cf. Madrid 32685 (*LCS*, p. 281, no. 2/384, pl. 114, 10) and Stoke-on-Trent 275 P 35 (no. 2/387, pl. 114, 12).

SKYPHOS OF CORINTHIAN SHAPE

Plate 229, 1-2; 5-6

Accession number 84.AE.82
Gift of Mr. George Stevenson

DIMENSIONS AND CONDITION Height 16.4 cm; diameter including handles 24.2 cm; diameter of mouth 14.5 cm; diameter of foot 7.3 cm.

Intact.

SHAPE AND ORNAMENT Convex bowl tapering sharply to foot; thin horizontal handles; ring foot.

Rim between handles: A, eggs with white center on black, with black dots, on a reserved band between thin black lines; below, wave pattern; B, same, but without wave. Center, over the amphora in the picture: B, two palmette-fans, back to back. Encircling body below the pictures: reserved band; wave pattern be-

tween two black and two narrow reserved bands; broad reserved band. Below handles: palmette-fan with side scrolls and white details; under handle on left: phiale outlined in white with central black dot; on right: quartered phiale with dot in each section. Top side of foot: reserved; outside edge and bottom surface: black; underside: reserved, with two concentric black circles.

SUBJECT A, Apollo and Artemis. Apollo sits to right on an incised eminence (rock) holding a laurel branch in his right hand. His lower body is covered with a himation decorated with a wave border and dot-clusters. He also wears a white leafy wreath, and his hair falls in long curly locks onto his shoulder. Artemis stands frontally, with her head slightly inclined towards Apollo. Much of the added white for her flesh, particularly on the face and arms, has flaked off, and only faint traces of the dilute glaze for facial details remain. Her hair is

parted in the center in Praxitelean style. She is dressed in a short, belted tunic covered with a brown wash; its decoration consists of circles, crosses, dot-clusters, and a wave border detailed in black. Over her shoulders and fastened at the throat with a white brooch is a chlamys. She wears hunting boots shaded in dilute glaze, and holds a spear in her right hand and a bow in her left; a quiver is slung under her left arm. A hound, the body of which is shaded in dilute and darker glaze, stands behind her feet.

B, two white-tailed satyrs, each holding one handle of a pointed amphora. Wearing headbands and crossed bandoliers of white dots, they stand in a three-quarters view with heads turned back. Each also holds a thyrsos,

the top of which is white with shading in dilute glaze.

Attributed to the Plouton Painter. Circa 350–340 B.C.

Ex-Los Angeles market, Summa Galleries, inv. 2075.

BIBLIOGRAPHY "Acquisitions/1984," *GettyMusJ* 13(1985), p. 170, no. 27 (ill.).

COMPARANDA For the treatment of the satyrs and of the thyrsos, cf. esp. Naples (*LCS*, p. 262, no. 2/239, pl. 104, 5); for the serrated leaf (above which Apollo sits), the drawing of the male torso, and the wave border on drapery, Vienna 322 (*LCS*, p. 262, no. 2/238, pl. 104, 3–4); for women with flesh in added white, Eton (*LCS*, p. 262, no. 2/237, pl. 104, 1).

IV SICILIAN RED-FIGURE

Skyphoid Pyxis with Lid

Plate 230

Accession number 78.AE.405
Gift of Mr. Malcolm Wiener

DIMENSIONS AND CONDITION Height of lid (including restored knob) 8.9 cm; diameter of lid 14.3 cm; height of bowl 12.0 cm; diameter of bowl (including handles) 20.2 cm; diameter of bowl (without handles) 14.3 cm; diameter of foot 8.5 cm; combined height 20.1 cm.

Reconstructed from fragments; knob of lid restored onto extant stem; small restoration in area of Nike's seat.

SHAPE AND ORNAMENT Lid with inset lip. Deep bowl with flat loop handles; torus foot.

Lid: topside, laurel wreath to right intertwined with a white vine from which hang white berries; two reserved, almost circular areas from which the added white has flaked off and which may have represented cushions. Underside, streaky red and black concentric circles.

Bowl: interior, black; exterior, between handle-joins, reserved. Below handles: palmette-fans with diamond-pointed leaves in the center and side scrolls with drop leaves; on the left of the obverse: a palmette-fan. Encircling bowl, beneath pictures: narrow reserved line. Join and upper part of foot reserved; lower part black; underside reserved.

SUBJECT A, Nike seated to right on an altar, her head turned to left and her left hand extended holding a dish of eggs in added white; part of the white on the altar has flaked off. She wears a saccos, a white diadem, an earring, a necklace, and a bandolier. The upper edges of her wings are outlined in white. In the upper left field is a tympanum, and to each side of Nike's head, a window.

B, head of a woman to left. Over her hair, the visible part of which falls in curling ringlets, she wears a saccos decorated with bands of white and three narrow black stripes. Above on each side is a window outlined in white; from the one on the right hangs a pendant of white dots.

Attributed to the ZA Painter. Circa 330–320 B.C.

Ex-London market, Sotheby's; later, Charles Ede Ltd.

LOANS Virginia Museum of Fine Arts, Richmond, May 12–August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982–January 9, 1983; Detroit Institute of Arts, Michigan, February 7–April 10, 1983.

BIBLIOGRAPHY *LCS* Suppl. II, p. 260, no. 291a; sale cat., Sotheby's, London, January 29, 1973, no. 183; Charles Ede, *Greek Pottery from South Italy* 5, January 1977, no. 31; *VMG*, p. 246, no. 115 (ill.); *LCS* Suppl III, p. 288, no. 291a.

COMPARANDA The style is rather simple, i.e., there is only a minimal amount of added white and detail, such as drapery folds (see *LCS*, p. 628), and the pyxis probably dates from a later phase of the ZA Painter's work. As on the lekanis lid by him (Zurich, E.T.H. Gr. Sammlung B 24: *LCS*, p. 628, no. 281, pl. 244, 1–2), the head of Nike is quite small in proportion to her rather ample body. The head on the reverse is also plain: just a continuing straight line for the forehead and nose, and the barest indication of a mouth, which appears to have the smallest of pursed lips; the most "adventurous" touch is the row of curls under the front of the saccos and ringlets over its side. The skyphoid pyxis is a popular shape throughout the history of Sicilian vase-painting: cf. *LCS*, pls. 238, 1–2; 239, 4, 8, 11; 240, 3–4; 242, 1–4; 243, 1; 245, 3–4; 250, 8–9; 253, 1–2; 254, 1–2 and 5–7; 255, 4, 10, 12; and 256, 7–8. For the pattern with cushion-like objects and laurel, which is not, however, an exclusively Sicilian decoration, see K. Schauenburg, "Zu einem unteritalischen Ornament," *RM* 62 (1955), pp. 124–128, pls. 46–49; and *LCS*, p. 580. For pyxides similar in shape and with a female head on the reverse, see L. Bernabò Brea and M. Cavalier, *La ceramica policroma liparese di età ellenistica* (Milan, 1986), p. 29, fig. 34, and p. 65, fig. 48; for lids with a similar pattern see p. 50, fig. 46; p. 71, fig. 75; and p. 81, fig. 81.

IV G PAESTAN RED-FIGURE

Calyx-krater

Plates 231–234

Accession number 81.AE.78

DIMENSIONS AND CONDITION Height 71.0 cm; diameter of mouth 61.0 cm; height of foot 21.0 cm; diameter of foot 29.0 cm.

Some restoration on rim. Some of the added white and yellow has flaked off. All figures on the obverse, except Eros, identified by incised inscriptions. Signed ΑΣΣΤΕΑΣ ΕΓΡΑΦΕ in incised letters (Asteas painted it) on cul below metope pattern on obverse.

SHAPE AND ORNAMENT Broad, flaring mouth with overhanging lip; slightly concave, almost cylindrical, elongated body, with offset band at top; high handles curving upward and turning in sharply on upper end; stem with relief band between two thin reserved grooves and wide overhanging lip around join to foot, and, on curve out toward foot, another relief band between two reserved grooves; foot in three degrees with flange at top; uppermost degree and groove at join to edge, reserved.

Top side of rim: ivy leaves and white flowers, now flaked off, on an incised stem; on side of rim: reserved ivy leaves to right, with veins in dilute glaze, and dotted berries in the form of rosettes in added white on an incised stem. Below pictures: A, alternating black and reserved squares forming a metope pattern between reserved lines; on cul, in applied yellow and white, now largely gone, a floral pattern of tendrils, flowers, and buds spreading outward from a central palmette-fan flanked by scrolls; the floral terminates on each side in an "Asteas flower" (see *RVP*, pp. 17–18, fig. 4; p. 62); eggs between two narrow reserved stripes; B, on cul, between reserved lines, white ivy leaves and berry clusters on an incised stem facing to center where they meet at a campanula. Overhanging lip: tongues divided by black lines terminating in a white dot. Foot: figured scene (see under **SUBJECT**); reserved ivy leaves and white berries in rosette form, now mostly flaked away, on an incised stem. Lower outside edge and underside of foot: reserved.

Figure 9

SUBJECT A, Europa on the Bull. The picture is framed by vertical reserved bands with a white capital at the top. The upper part is divided by two diagonal bands with the lower edge in white to form large triangles and give a pentagonal frame to the central scene. Europa (ΕΥΡΩΠΗ) sits on the back of the white bull as they fly to left across the sea represented by figures of Scylla (ΣΚΥΛΛΑ), Triton (ΤΡΙΤΩΝ), and various marine creatures below. Europa wears a chiton with a row of white beads down each sleeve and girt at the waist with a studded girdle. It is elaborately decorated with palmettes, stars, meanders, and, at the lower edges, a checkerboard pattern. Wrapped over her right arm and held by her left hand, a shawl, with fine black dots, billows out behind her. Her hair, rendered in relief with dilute glaze, falls in long, curling ringlets over her shoulders. She also wears an earring, a necklace of white pendants, a bracelet on each wrist, and sandals. Patches of the added white on the bull have flaked off; shades of dilute glaze delineate its poll and other anatomical details; the pupil of its eye is a large black dot.

In front of the bull, Scylla shades her eyes in wonder at the awesome sight. Her long, curly hair, like that of Europa, is in dilute glaze. The upper part of her body is bare except for a necklace of white pendant beads. Below her navel, the body is that of a sea monster. Two dogs in added white, with dilute glaze for details, emerge from the front portion. This area of Scylla's body is covered with white scales outlined in black; beneath these is a row of sharp, projecting spines that continue along the upper edge of the body. The lower edge, also white, has markings in dilute glaze. The rest of the body, including the forked fish tail, is decorated with black circles filled with white. She brandishes a trident, of which the prongs and bottom of the shaft are in added white.

On the right, Triton holds an oar in his left hand; in the other he has a small octopus in dilute glaze with white and black eyes that entwines its tentacles around his forearm. The scales on Triton's body are rendered by black circles, and other features, by added red and white. The forked tail is similar to that of Scylla and

has an added red edge on top. Directly over Europa hovers the nude figure of Pothos (ΠΟΘΟΣ; the middle letter apparently inscribed as a phi but awkwardly corrected to theta), the personification of passionate desire. His wings, which have now almost completely disappeared, were originally in added white with details in dilute glaze. He wears a white wreath, a white beaded bandolier, white bracelets on his wrist and left ankle, and shoes. A mantle in added red and patterned with white dots is wrapped behind his legs, the end hanging from his left arm. He holds in his right hand a small spray, now mostly gone, and in his left a small circlet of white beads, also largely flaked away, as well as a phiale in white and dilute glaze to represent metal. Scattered across the lower field are seventeen marine creatures, including an octopus, torpedoes, dogfish, and striped bass. They are in added white with details in brownish yellow.

Three figures look down on the scene from each triangular frame. In the left corner are a knee-length figure of Zeus (ΙΕΥΣ), and busts of Crete (ΚΡΗΤΗ, inscribed above the frame) and of Hermes (ΕΡΜΗΣ). Zeus, with a white palmette-tipped sceptre in his right hand, wears a cloak embroidered with stars, palmettes, circles, and a checkerboard-pattern border over his shoulder and wrapped around his left arm. Crete, representing the island to which Europa is being carried, wears an added red bandeau and a chiton decorated like that of Zeus but with the addition of palmettes on the sleeves and a white studded girdle. A piece of drapery is drawn up over the back of her head. Added white is used for her diadem, earring, necklace, and bracelets. Hermes wears a wreath, a chlamys fastened at the neck by a brooch, and, behind his shoulders, a petasos in added white, now mostly vanished. He holds a kerykeion in his right hand. The brooch, wreath, and terminal of the kerykeion are white.

On the other side, are, from the left, busts of Eros (not inscribed) and Adonis (ΑΔΟΝΙΣ), and a knee-length figure of Aphrodite (ΑΦΡΟΔΙΤΗ). Much of the added white on Eros is lost, especially from the wings. He wears a piece of reddish brown drapery across the lower part of his body and holds an unidentifiable object in his extended right hand. The effeminate figure of Adonis has long curling tresses in dilute glaze and wears a long-sleeved chiton embroidered with circles, stars, and palmettes. There are white beads down the sleeves and, on the cuff of the right sleeve, a row of black dots between white lines. The cloak over his left arm and lower body is marked with fine lines and a checkerboard border. His right arm is extended and his left hand is placed on his hip. Aphrodite, her flesh in added white, rests her right hand on his shoulder. Her chiton is decorated by stars and a broad stripe of added red down the front.

Her himation, patterned with circles and a checkerboard edge, is draped over her left shoulder and arm and around her lower body. On her head she has a white diadem and an added red headband with a pattern of white dots. She also wears an earring and necklace of pendants in dilute glaze.

Foot: A and B, two griffins pursuing two horses to left.

B, Dionysiac scene. The picture is framed by horizontal and vertical reserved bands, and divided by another band about one third of the way down. The upright bands have capitals in added white (largely flaked away from the one at the left). In the main scene appears the figure of Dionysos between a maenad and a bearded satyr, all moving to right. The maenad is attired in a flowing short-sleeved chiton, with overfall, patterns of dot-clusters and dot-stripes in black, and a row of white beads down the sleeves; over this she has a spotted fawn skin darkened with a wash of dilute glaze. She wears a white wreath, a necklace of white beads on a black string, a white bracelet on each arm, and shoes with white dots. In her left hand she holds a yellow torch with a red flame, and in her right, a white wreath. Dionysos, nude except for a mantle with dot-stripe borders over his outstretched left arm and flapping behind his back, wears a fillet in dilute glaze, tied at the back in a bow and decorated with black dots and white ivy leaves. He also has a bandolier of large white beads and shoes with white dots to mark the fastenings. In his left hand, he holds two eggs in added white, and in his right, a white thyrsos with a red fillet tied near its top. On the far right, looking back towards Dionysos, is a satyr wearing a white wreath, white beaded bandolier, and shoes edged in white; his tail is shown by thin stripes of black over a wash of dilute glaze. In his left hand, from which hangs a red fillet, he has a phiale with eggs, and in his right, a thyrsos like that held by Dionysos.

In the panel above are five half-length figures: a papposilen flanked on one side by two maenads, and on the other, by a maenad and Pan. Except that the chiton of the maenad on the far left is sleeveless, the three maenads are dressed like the maenad in the main scene. The first, looking right, holds a bell in her outstretched left hand and a phiale (?) in her right. The second, with her head turned toward the first, carries a yellow torch with red flame in her extended left hand. The papposilen, dotted with white on his body to suggest tufts of hair, wears a fawn skin across his body and, around his head, a fillet in added red. His hair and beard are white, as is the white of his eyeball. In his extended left hand he holds a red tambourine with a black center. The third maenad looks toward him, a thyrsos tied with a red fillet in her left hand and a bell in her upraised right.

Pan, who leads the procession, is speckled with dilute glaze dots to represent hair on his body, and wears a white wreath. In his left hand are cymbals and in his right, a bead circlet, all in white. A wash of dilute glaze covers his woolly-haired hip.

Signed by Asteas. Circa 340 B.C.

Ex-European art market.

BIBLIOGRAPHY M. Jentoft-Nilsen, "A Krater by Asteas," *Greek Vases in the Getty 1* (1983), pp. 139–148, figs. 1–4; O. Taplin, *Greek Fire* (London, 1989), p. 67, p. 66 (ill.); E. Zahn, *Europa und der Stier* (Würzburg, 1983), p. 122, no. 66; *RVP*, p. 85, no. 2/129, pls. 49–51a, and pp. 92–94; *RVSIS*, pp. 200–201, figs. 349–350; *LIMC* III, s.v. "Eros," p. 933, no. 1013; *LIMC* IV, s.v. "Europe I," p. 80, no. 74, pl. 38.

COMPARANDA The vase has been published in detail by M. Jentoft-Nilsen in *Greek Vases in the Getty* and A. D. Trendall in *RVP* (see **BIBLIOGRAPHY**). Unusual, and in some instances unique, it is the largest of the kraters painted by Asteas, and in shape is most like the one in San Antonio, which also has an overhanging, though less elaborate, lip at the join of body and stem (*RVP*, pp. 84–85, 90–92, no. 128, pl. 48). The foot is remarkably close in shape and pattern to another, undoubtedly by Asteas, once on the Los Angeles and Swiss markets (*RVP*, p. 92, 2/129A, pl. 51b). This type of foot may have been made in imitation of a separate stand; compare the stand for an Attic volute-krater in G. Richter, *Shapes and Names of Athenian Vases* (New York, 1935; reprint, Washington, D.C., 1973), fig. 54.

The myth of Europa and the Bull was but one of many popular stories about Zeus and his lust for mortal women, but the Getty krater is as yet the sole example of the tale in Paestan vase-painting (a similar scene apparently decorated an Apulian calyx-krater, of which a fragment, showing the forepart of a white bull and the tail of Scylla or a sea monster, is in the Getty collection: see 76.AE. 99.1; pl. 208, 3, above).

Not only is the representation unique in Paestan, but so is the pentagonal frame in which it is set. On other Paestan vases spectators watch the main scene from above, but on this vase they are confined within the clearly defined triangular corners over the pentagon. Except for Eros in the upper right triangle, each figure is identified by an inscription, a not uncommon feature on vases signed by Asteas. For the gesture of shielding eyes from an unusual or awesome event, see I. Jucker, *Der Gestus des Aposkopein* (Zurich, 1956). Were it not

for the inscription, the winged figure of Pothos above Europa and the Bull might have been identified as Eros. In view of the circumstances, Pothos, the personification of passionate longing, is perhaps the more appropriate figure in the scene. The presence of Adonis, the beautiful youth loved by Aphrodite, seems somewhat unusual in the overall context, but, in company with her, the goddess of love, and Eros, he might be regarded as having an interest in the spectacle. The significance of the figures in the other triangle is more obvious, Zeus being the abductor, Crete the island to which he took Europa, and Hermes his abettor in the scheme.

Aside from the symmetrical composition typical of his work, one may note the particular attention Asteas has given to the obverse. The faces especially are carefully drawn, and the hair is rendered in dilute glaze onto which black waves and curls have been painted in low relief. Garments are decorated with precisely delineated patterns including checkerboard borders, meanders, palmettes, circles, and stars, which are sometimes rendered partially obscured by the folds of drapery.

The composition of the reverse, a Dionysiac scene, is fairly standard for Asteas; many of his vases show Dionysos in the company of satyrs and maenads, sometimes with other maenads and satyrs above (on his signed vases, see Naples 3412: *RVP*, pp. 84–85, no. 2/126, pl. 45; Madrid 11094: no. 2/127, pl. 47; San Antonio, Denman coll. 275: no. 2/128, pl. 48; and Naples 3226: no. 2/132, pl. 52). The formal rectangular frame into which the figures on the upper level have been placed is unusual. The faces of Dionysos and his two companions are drawn as carefully as those on the obverse, but those in the panel above are somewhat less so. The hair is a dark mass, the edges of which have waves in dilute glaze. On the garments, particularly on the figures in the upper level, the patterns are less precise than on those on the obverse. Dilute glaze is used for shading on the flesh of Pan and on the skins worn by the maenads and the papposilen.

For more on the myth and iconography of Europa and the Bull, see *VMG*, pp. 157–158; E. Zahn, *Europa und der Stier* (Würzburg, 1983); Cook, *Zeus*, vol. III, p. 615ff.; K. Schauenburg, "Göttergeliebte auf unteritalischen Vasen," *Antike und Abendland* 10 (1961), p. 88; and M. Robertson, *LIMC* IV, s.v. "Europe," pp. 76–92. For other vases with Europa and the Bull, see F. Brommer, *Vasenlisten zur griechischen Heldensage* (Marburg, 1973), pp. 515–518; and for sea monsters, K. Shepard, *The Fish-tailed Monster in Greek and Roman Art* (New York, private printing, and Menasha, Wisconsin, 1940).

Neck-amphorae

Plates 235; 237, 1-2

Accession number 80.AE.153

Gift of Mr. Oscar Rothenberg

DIMENSIONS AND CONDITION Height 39.0 cm; diameter of mouth 15.2 cm; diameter of body 21.0 cm; diameter of foot 11.2 cm.

Reconstructed from fragments; some restoration. Minor nicks, scratches, and incrustation.

SHAPE AND ORNAMENT Broad mouth with overhanging lip; short concave neck; flattish shoulder; ridge between body and ogival foot. Triple handles.

Rim of mouth: reserved. Neck: A and B, between handles, reserved band; framing the picture on A and B: upright olive branches; below: A, egg and dot pattern between narrow reserved lines; B, reserved band. Shoulder: laurel wreath meeting in a central white flower, now flaked off. At junction of shoulder and body: A, egg and dot pattern between reserved lines; B, reserved band. Around the lower body below the pictures between narrow reserved lines: A, stopped meanders with vertical line between each pair; B, wave pattern. Edge and underside of foot: reserved. Inside of handles: reserved. Below handles: two enclosed palmette-fans, one above the other, with smaller fans between and with side scrolls.

SUBJECT A, Body: a woman and two youths, probably Elektra with Orestes and Pylades, at a tomb monument. Each youth, holding a staff in his left hand, wears a bordered chlamys, patterned with dot-clusters and fastened at the neck with a brooch, and high laced sandals. A petasos in added red hangs down behind the neck of each. The youth to left wears a bandolier of white dots, and the other, a baldric with sword and scabbard. The woman, seated to left on an altar in front of the stele, wears a short-sleeved chiton with a pair of dot-stripes down the side, a belt with white studs, and sandals. A mantle with dot-stripe borders is draped around the lower part of her body. She also wears a sphendone and bracelets. In her left hand she holds a white phiale and in her right, a red fillet. A red fillet is tied around the stele, and another is in the upper field on each side of the stele.

Neck: head of a woman in profile to left. She wears a saccos patterned with black stripes, lines, dots, and chev-

rons, a pendant earring, and necklace of black dots and white pendants. A bunch of hair covers her ear.

B, Body: woman and youth at a low altar. She wears a chiton and an himation with a dot-stripe border. A sphendone binds her hair, and in her outstretched right hand she holds a mirror. The youth is nude except for a bordered mantle draped over his left arm and sandals. Above to right hangs a fillet.

Neck: owl, with frontal face, and body slightly to left.

Mid-fourth century B.C.

BIBLIOGRAPHY *RVP*, p. 50, no. 1/106, pl. 14a and b.

COMPARANDA This vase seems neither entirely Sicilian nor completely Paestan. It has in common with Sicilian and Paestan neck-amphorae the use of a female head for decoration on the neck and, on the shoulder, the wreath meeting at the center (*LCS*, pl. 227, 1-2; *RVP*, pl. 15). As pointed out in *RVP*, p. 50, the stance and drapery of the woman on the reverse appear much like those of the figures on the Sicilian calyx-kraters by the Painter of Louvre K236 (*RVP*, pp. 35-36, his name vase, no. 1/62, pl. 7a); Melbourne, Geddes coll. C1:0 (no. 1/63, pl. 7c); and Canberra 83.01 (no. 1/64, pl. 7e), but, at the same time, the faces, drapery, and the reverse seem strongly Paestan in spirit. The Getty vase thus seems to fit somewhere in the transition between the two fabrics, and is perhaps best classified as proto-Paestan.

Although the scene most probably represents the meeting of Orestes, Pylades, and Elektra, it is not entirely clear which of the two youths is Orestes. The meeting is not a very common motif in Paestan vase-painting, but notable examples may be seen on a neck-amphora in Geneva (HR 29: *RVP*, p. 57, no. 2/1, pl. 15; *RVSIS*, fig. 346) and on another in Boston (99.540: *RVP*, p. 255, 2/1004, pl. 158; *RVSIS*, p. 205, ill. 389). For other comparable depictions, some of which cannot, however, be identified with certainty as representing Orestes and Elektra, see Naples 3126 (*RVP*, p. 37, no. 1/76, pl. 8d); Paestum fr. (*RVP*, pp. 111-112, no. 1/144); once Nocera, Fienga coll. (*RVP*, p. 120, no. 1/164); Kassel T646 (*RVP*, p. 168, no. 2/348, pl. 111c); Berlin F 3025 (*RVP*, p. 254, no. 2/1003); Benevento 28189 (*RVP*, pp. 316, 318, no. 3/447, pl. 204a); and Paestum 5422 (*RVP*, p. 334, no. 3/584, pl. 218a).

Plates 236; 237, 3-4

Accession number 80.AE.155.1

Gift of Dr. and Mrs. Stanley Silverman

DIMENSIONS AND CONDITION Height including surviving part of handle 47.7 cm; height to top of body 34.5 cm; diameter of body 19.8 cm.; diameter of foot 14.2 cm.

Lid, mouth, neck, and left handle completely missing, and the right partially preserved. On reverse, a crack down shoulder and onto body. Some gouges on reverse and bottom edge of foot; underside of foot reserved.

SHAPE AND ORNAMENT Handle concave; body tapering gradually to reserved band at join with broad, convex stem; foot in two degrees with reserved groove at join to stem and on upper edge.

Shoulder, between handle-roots: A and B, laurel wreath, the ends of which meet at central white rosette, and white dots. Encircling body below the pictures: wave pattern, between a black line above and narrow reserved band below. Under handles: two superposed palmettes with side scrolls; the leaves flanking the central leaf are sprung. The picture on each side is enclosed in a reserved rectangular frame, and in the upper left corner of the obverse is a diagonal crossbar, over which a dark red fillet is draped.

SUBJECT A, Orestes about to slay Clytemnestra. He wears a bordered chlamys patterned with stars, a white pilos at the back of his neck, a white beaded bandolier, a similar bracelet around his thigh, and laced boots with white tops and fastenings. The white scabbard of his drawn sword is partially visible behind his body. With his left hand he grabs Clytemnestra by the hair while in his right he holds his sword over her. Clytemnestra kneels on rocky ground painted white and yellow. With her left hand she bares her breast, and she raises her right arm to ward off the blow. Her sleeveless chiton, girt at the waist, and the cloak draped around the lower part of her body are decorated with dot-stripes down the front and at the edges. She wears a white beaded necklace and shoes with white fastenings. In the upper right corner is the bust of a Fury. A white snake is entwined in her hair, and two others are held in her hands and wrapped around her forearms. She has on a white beaded necklace; white studs decorate the black shoulder-cord.

B, two youths. Each wears an himation with dot-stripe borders. The youth to left is half draped, with part of his himation over his left arm. The other is draped so

as to leave only his right hand exposed; in it he holds a small white object, probably an egg. Both wear shoes with white-edged soles.

Attributed to the Workshop of Asteas. Circa 340 B.C.

LOANS Virginia Museum of Fine Arts, Richmond, May 12–August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982–January 9, 1983; Detroit Institute of Arts, Michigan, February 7–April 10, 1983.

BIBLIOGRAPHY *VMG*, pp. 229–230, no. 105 (ill.); *RVP*, pp. 183–184, no. 2/418, pl. 129a–b; *RVSIS*, p. 204, ill. 382.

COMPARANDA The Getty vase is the only known Paestan example of this rare subject. The scene is at once poignant and dramatic. Clytemnestra bares the breast at which she nursed Orestes (cf. Aeschylus, *Choephoroi* II, 896–898) as he pulls her head up by the hair just before striking the fatal blows with the sword in his other hand. The onlooking Fury emphasizes the tragic moment, portending what is in store for Orestes. The scene on a later Paestan neck-amphora in Naples (1779: *RVP*, p. 272, no. 3/6, pl. 168a–b), showing a youth with drawn sword threatening a woman seated at a funerary monument, has sometimes been interpreted as depicting Orestes and Clytemnestra, but is more likely to represent Neoptolemos and Polyxena. Breast-baring to move a son begins early in literature (*Iliad* 22, l. 79ff.). For the iconographic traditions regarding the murder of Clytemnestra and related incidents in the story, see A.J.N.W. Prag, *The Oresteia; Iconographic and Narrative Traditions* (Chicago and Warminster, 1985).

For points of similarity in the rendering of the drapery and its fold-lines, cf. vases by the Painter of Würzburg H 5739, who is closely associated with Asteas and Python (*RVP*, p. 174, his name vase, no. 2/379, pl. 118; Paestum 20199: p. 176, no. 2/380, pl. 119a; Melbourne, Geddes coll. P.6:0: p. 176, no. 2/381, pl. 119c). For the poses and drapery of the figures on the reverse, cf. Salerno (*RVP*, p. 123, no. 2/171, pl. 71d), Rheinland, priv. coll. (p. 124, no. 2/174, pl. 72d), Madrid 11028 (p. 124, no. 2/177, pl. 73d), and Geneva, priv. coll. (p. 127, no. 2/183, pl. 75b), all closely linked to Asteas if not by his own hand; and Richmond, Virginia 82.15 (p. 158, no. 2/271, pl. 100d), by Python.

For a study of Furies, see H. Sarian, "Réflexions sur des Érinyes dans le milieu grec, italote et étrusque," *Iconographie classique et identités régionales*, *BCH Suppl.* 14 (1986), pp. 25–35; also, with additional bibliography, id. *LIMC* III, s.v. "Erinyes," pp. 825–843.

Stemless Cup

Plate 238

Accession number 81.AE.120

Gift of Dr. and Mrs. Stanley Silverman

DIMENSIONS AND CONDITION Height 5.5 cm; diameter including handles 25.0 cm; diameter 17.5 cm.

Intact. Some abrasion on rim, where there is also a small chip on the inside edge opposite the left side egg pattern. Glaze dull; cracked on the interior curve of the bowl; streaked around stem and foot.

SHAPE AND ORNAMENT Shallow bowl with handles rising higher than lip. Foot in three degrees on short stem.

Exterior: between handles, laurel wreath to left; between handle joins: reserved band. Inside: below rim, yellow and white ivy leaves (some flaked off) on an incised stem with intermittent dot-clusters; below picture, egg pattern between reserved bands. Underside of foot: reserved on bottom surface, black on inner wall.

SUBJECT Nude woman with long hair, seated to left. There are traces of a small white diadem above her brow, a necklace and bandolier of white dots on a black string, and shoes. In her right hand, from which hangs a barely visible yellow fillet, she holds a "skewer of fruit," and in her left, a mirror. Beside her, on the right, is a small stele, decorated across the top by a row of black dots between two black lines and tied with a fillet, the

ends of which terminate in clusters of four dots. On top of the stele, at the left edge, stands a white egg. In the exergue are very faint traces of a white palmette design from which the paint has flaked off.

Attributed to the Workshop of Asteas. About 350 B.C.

BIBLIOGRAPHY *RVP*, p. 134, no. 2/226, pl. 83d.

COMPARANDA Although the Getty cup is somewhat smaller than the three with which it is associated in *RVP*, p. 134 (Japanese priv. coll.: no. 2/223, pl. 83b; Frankfurt β 593: no. 2/224, pl. 83c; and Westphalian priv. coll.: no. 2/225), the foot and stem are similar to all three, the egg pattern is like that on nos. 2/223–224, and the white ivy on the incised stem is comparable to that on nos. 2/224–225. The Getty cup differs from them in respect to the laurel on the outside, which runs to left rather than right.

Most seated women on Paestan vases are at least half-draped, and nude figures are less common. For a nude woman adorned with similar beaded jewelry, compare *RVP*, pls. 133h and 134g; for the pose, compare pls. 133f and 134a,c. Mirrors with black centers are common in Paestan vase-painting; cf. 80.AE.153, pl. 235,2, above, and *RVP*, pl. 14b; cf. also *RVP*, pls. 18f; 34b; 36b; 41a,c,e; 42b; 43a,c; 43d; 67a; 78b,d; and 80b. For a discussion of the so-called "skewer of fruit," see *RVP*, p. 14.

PROFILE DRAWINGS

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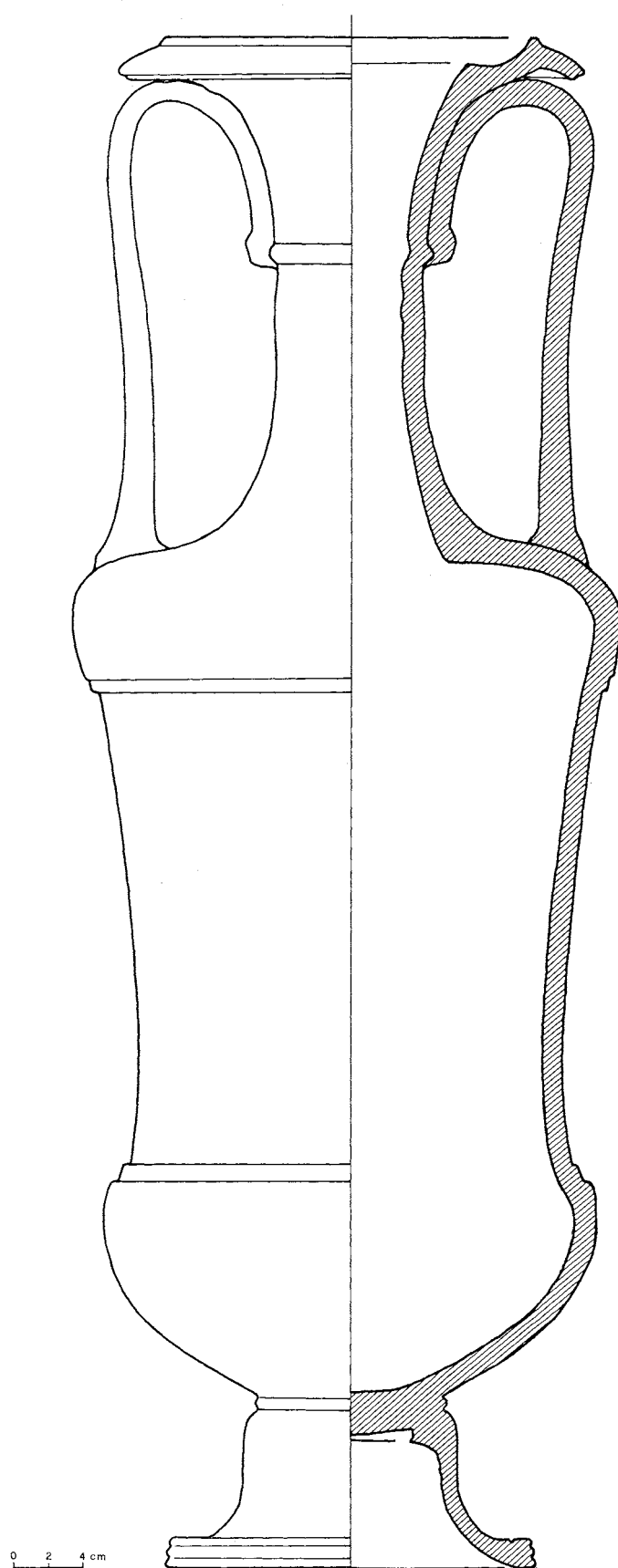


Figure 1

84.AE.996 1:4

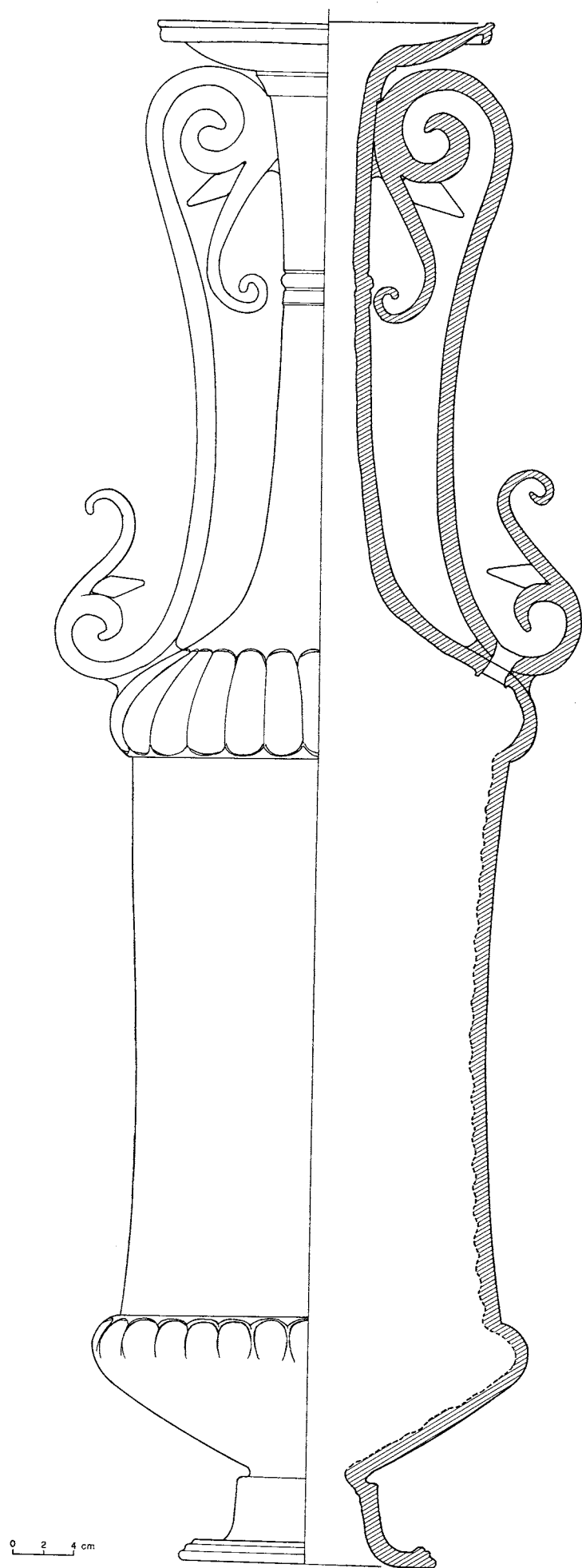


Figure 2

82.AE.16 1:4

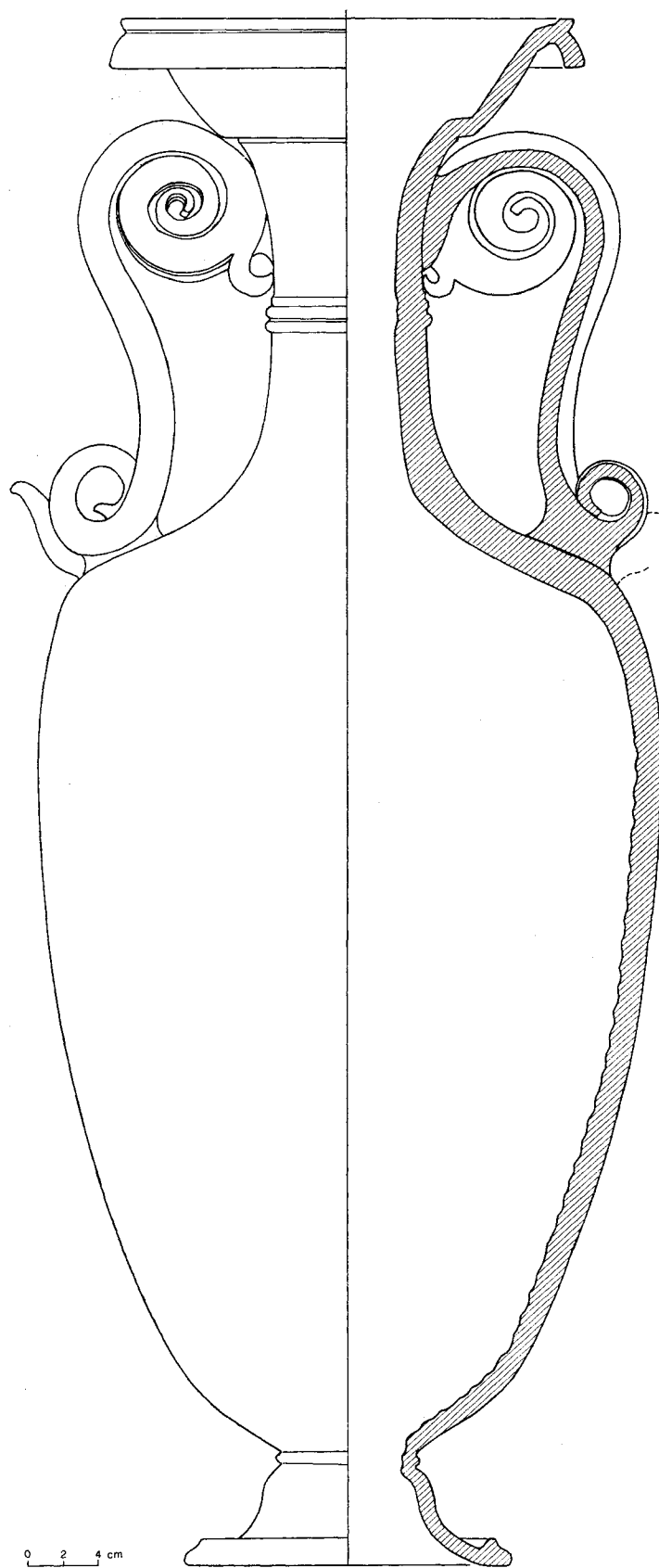
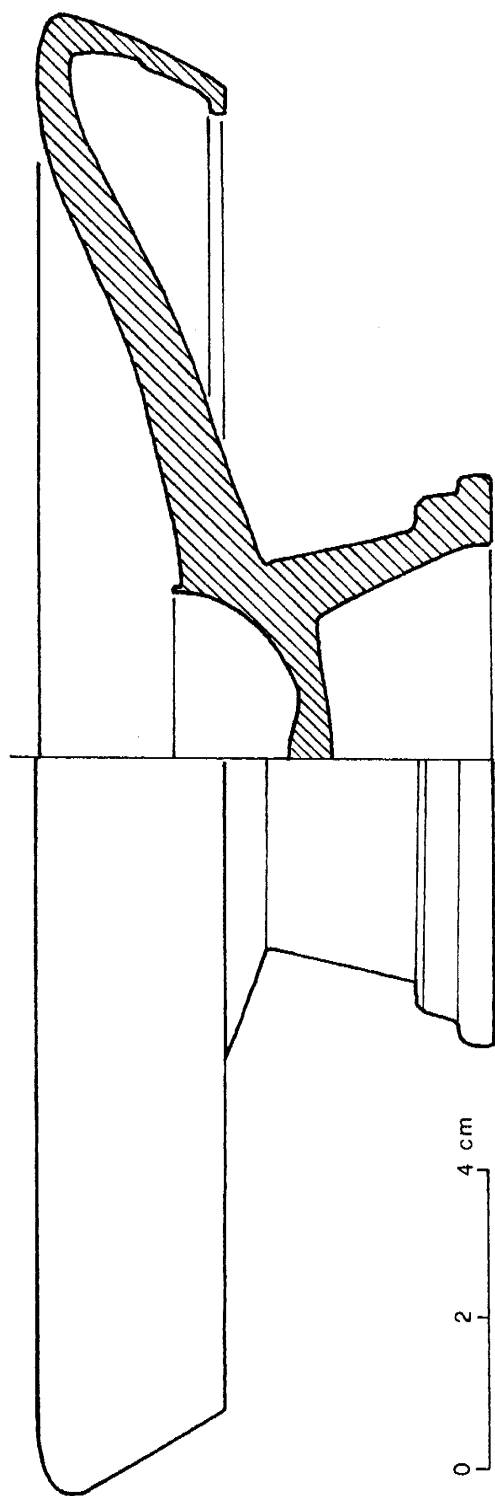


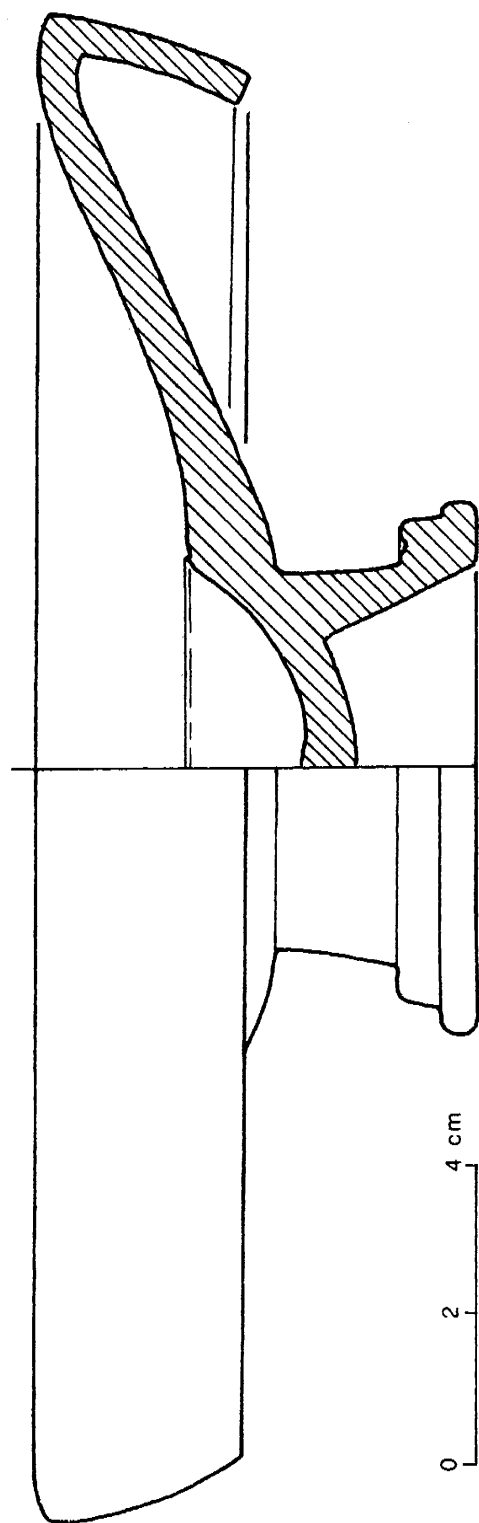
Figure 3

86.AE.680 1:4



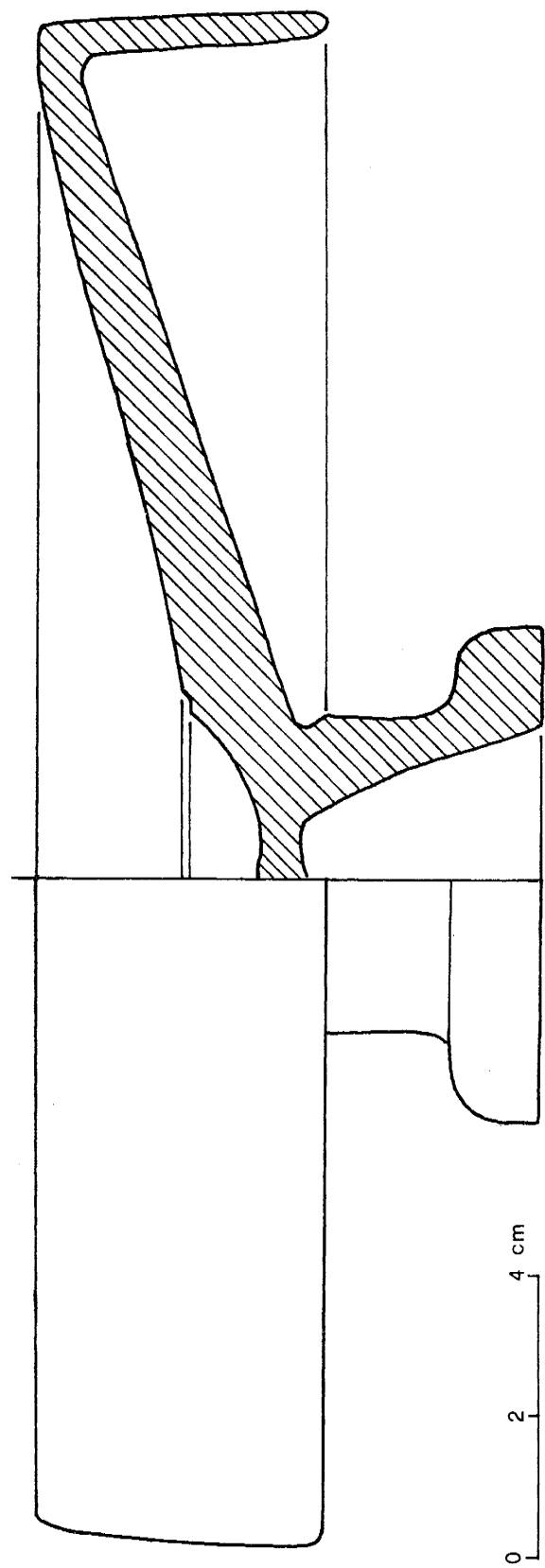
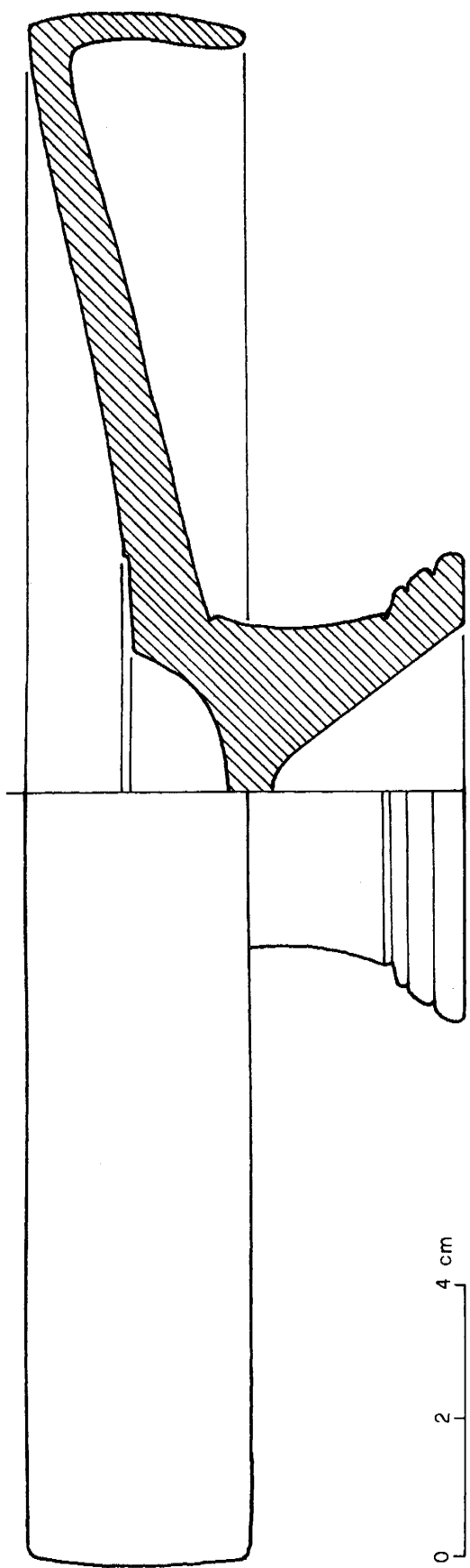
81.AE.132.1 1:1

Figure 4



81.AE.132.2 1:1

Figure 5



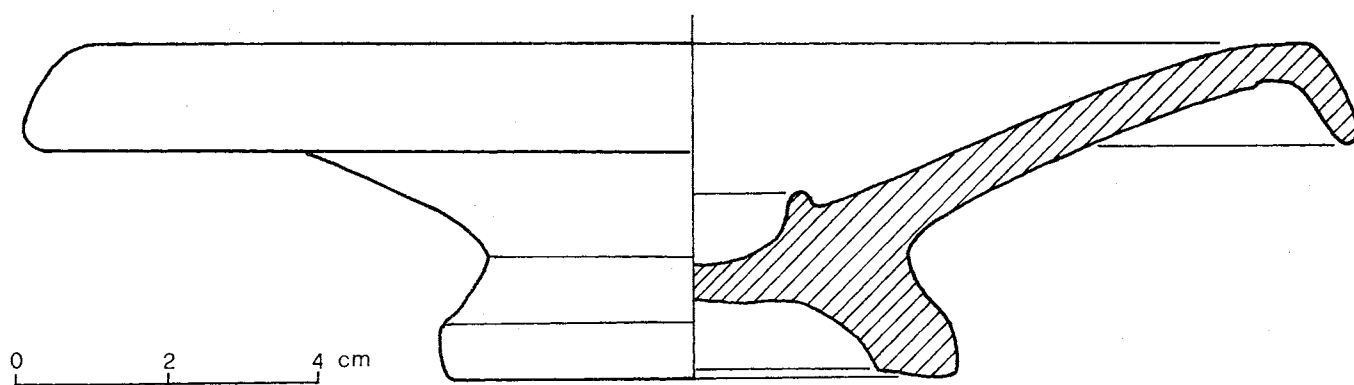


Figure 8

71.AE.218 1:1

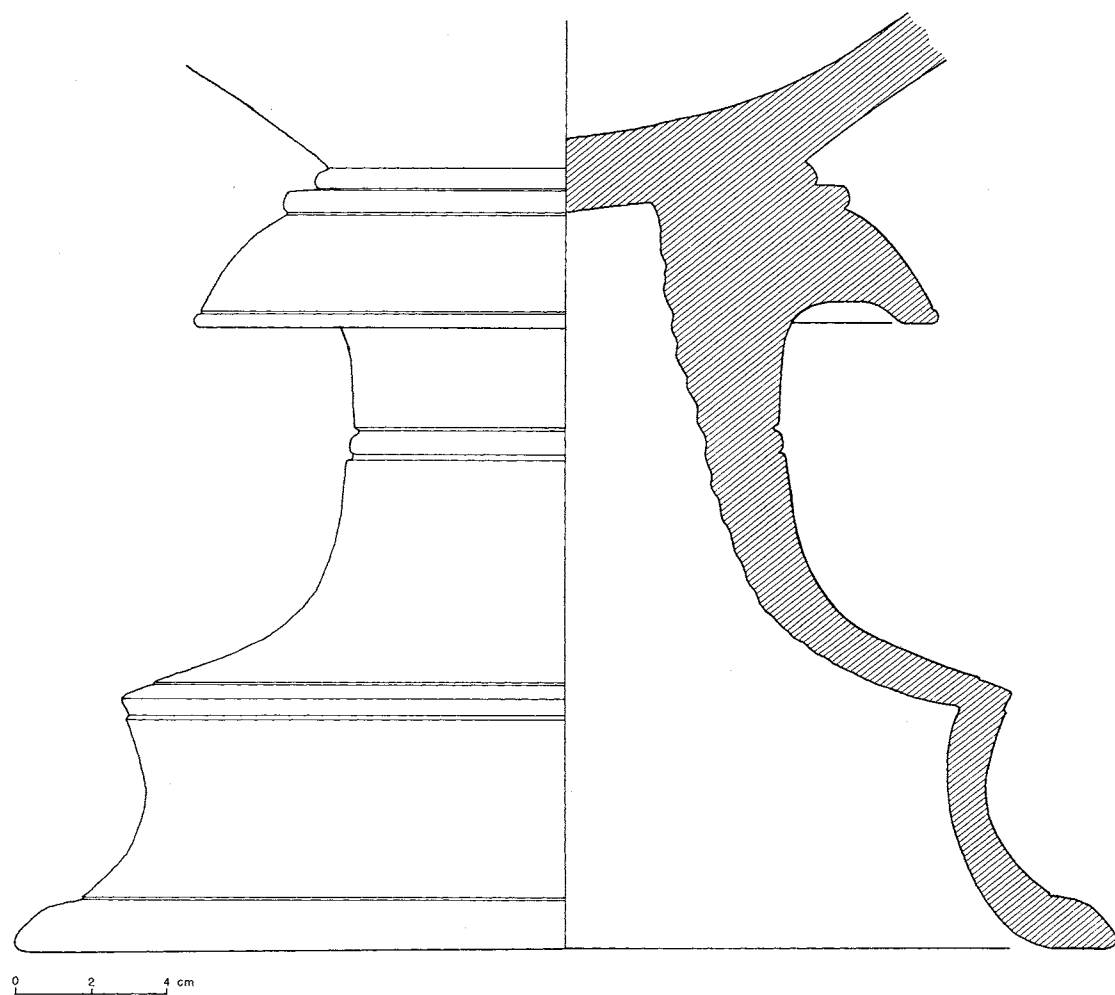


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	216-217	Pelike	81.AE.189
	235; 237, 1-2	Neck-amphora	80.AE.153
Varrese Painter	197	Pelike	71.AE.253
White Saccos/Kantharos Group	204	Polychrome volute-krater	80.AE.141.2
	205	Polychrome amphora	80.AE.141.1
ZA Painter	230	Skyphoid pyxis	78.AE.405



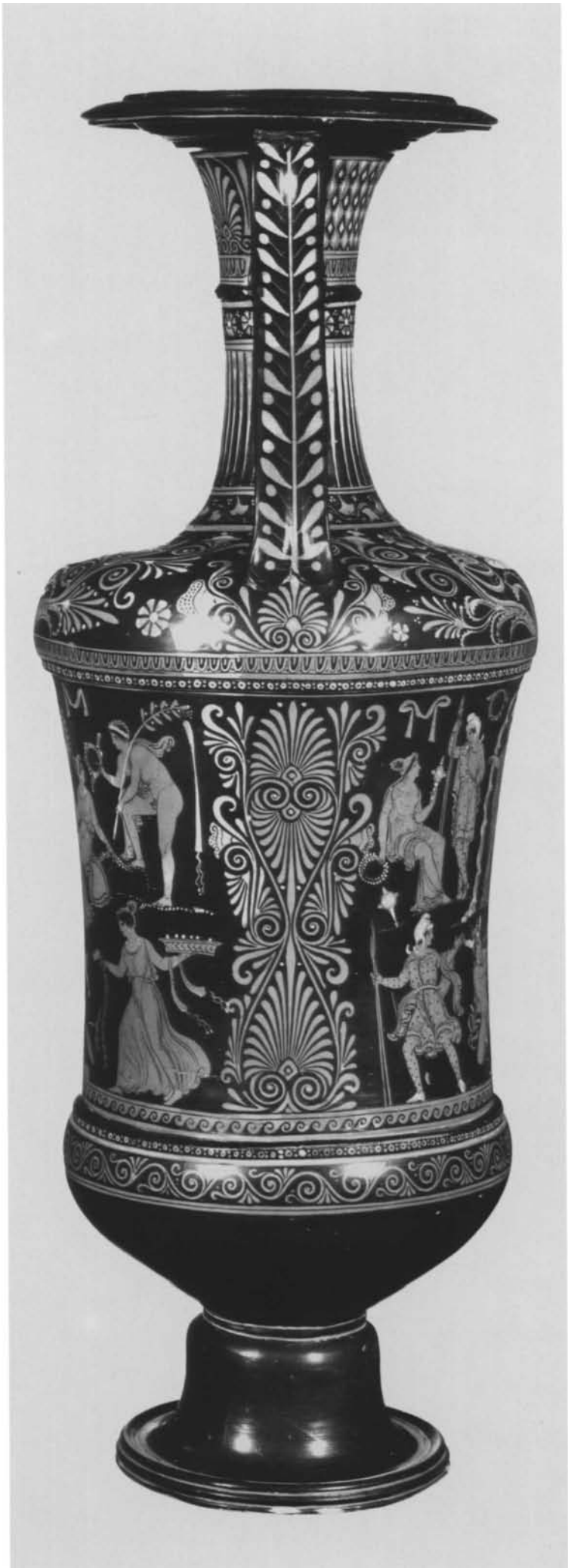
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U.S.A. 1353



2

84.AE.996



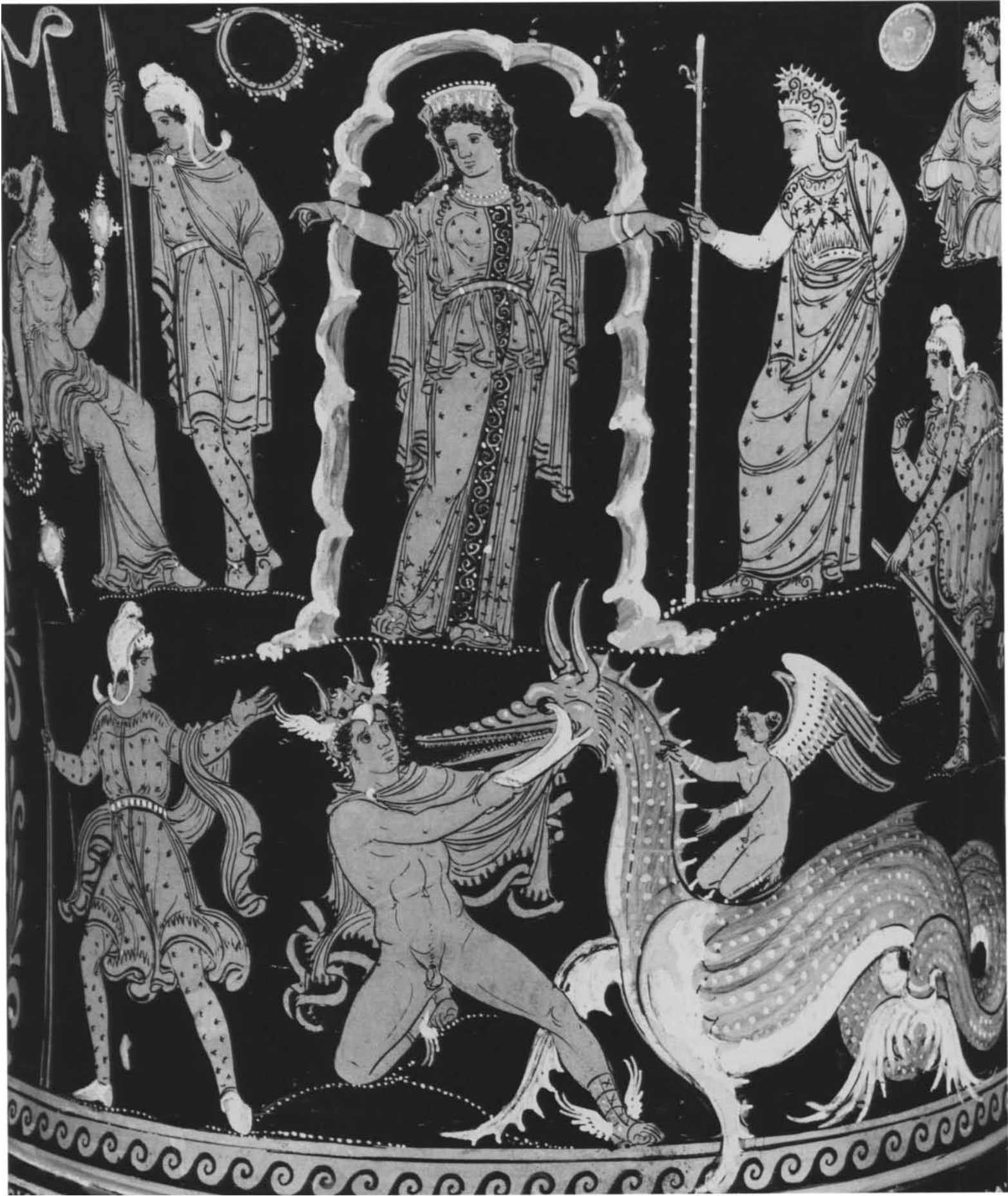
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U.S.A. 1354

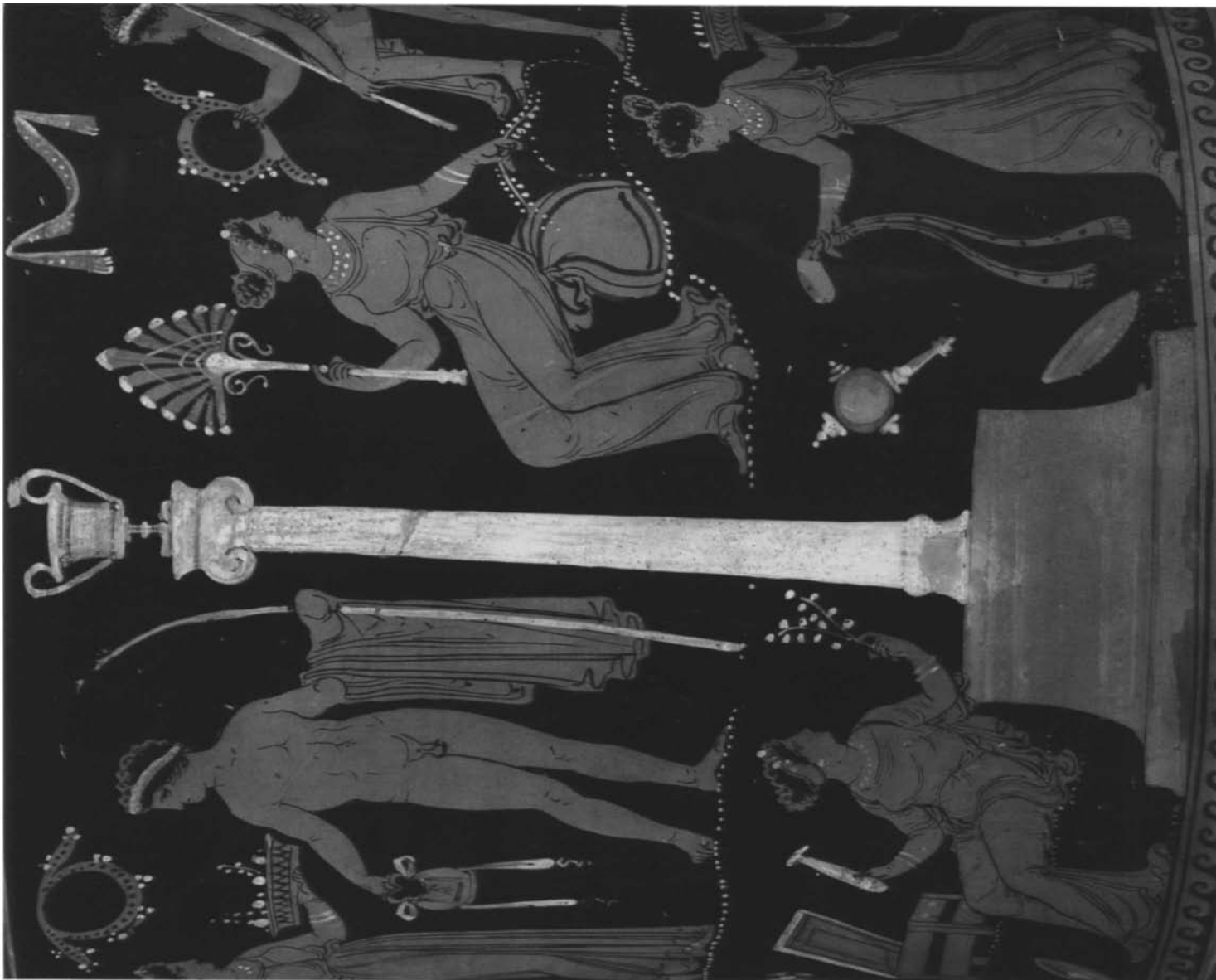


2

84.AE.996



84.AE.996



84.AE.996

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U.S.A. 1357



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82.AE.16

IV D



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U.S.A. 1358



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82.AE.16

IV D



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82.AE.16



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86.AE.680



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U.S.A. 1361



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86.AE.680



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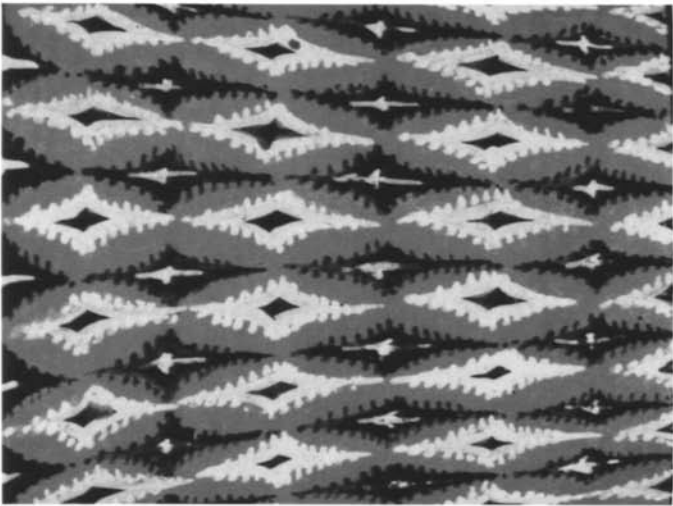


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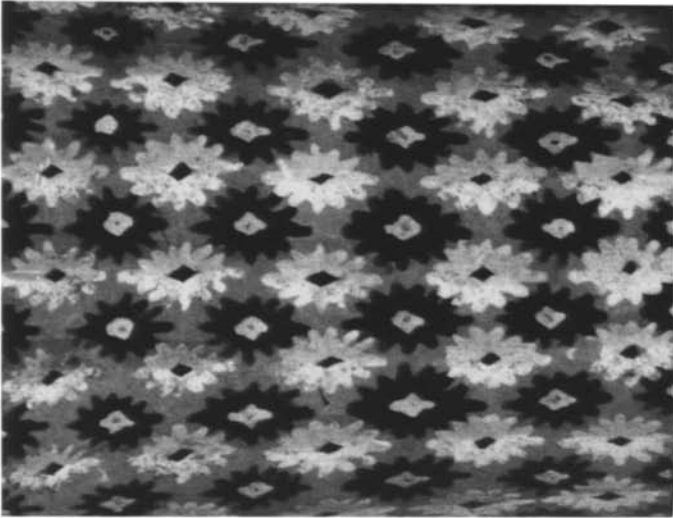
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86.A.E. 680



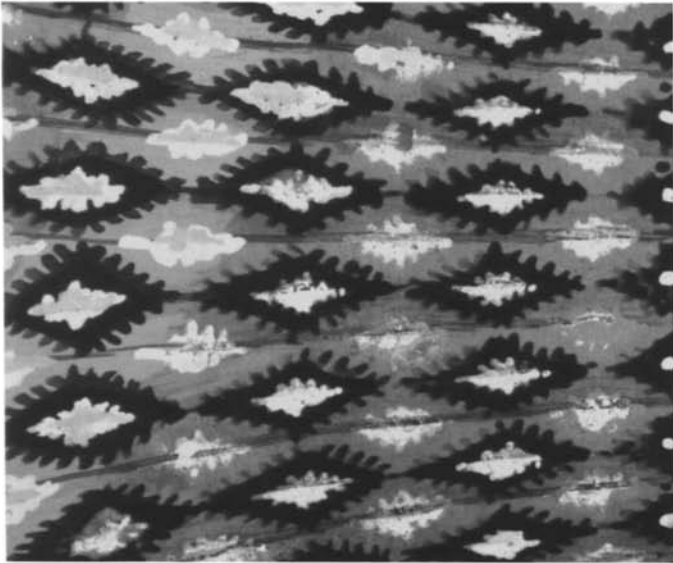
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86.AE.680



2

82.AE.16



1

84.AE.996



5

86.AE.680

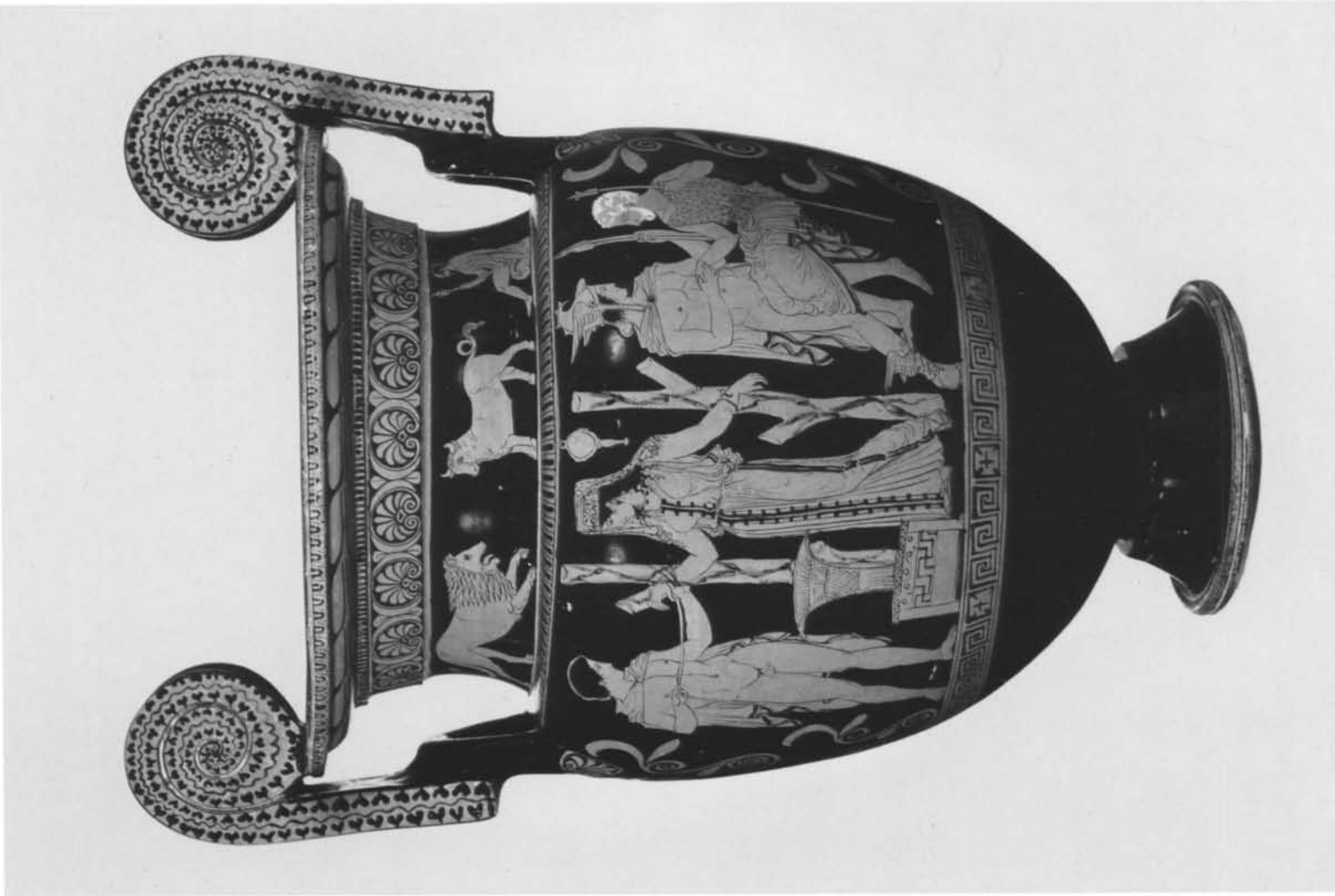


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85.AE.102



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85.AE.102



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85.AE.102



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86.AE.611



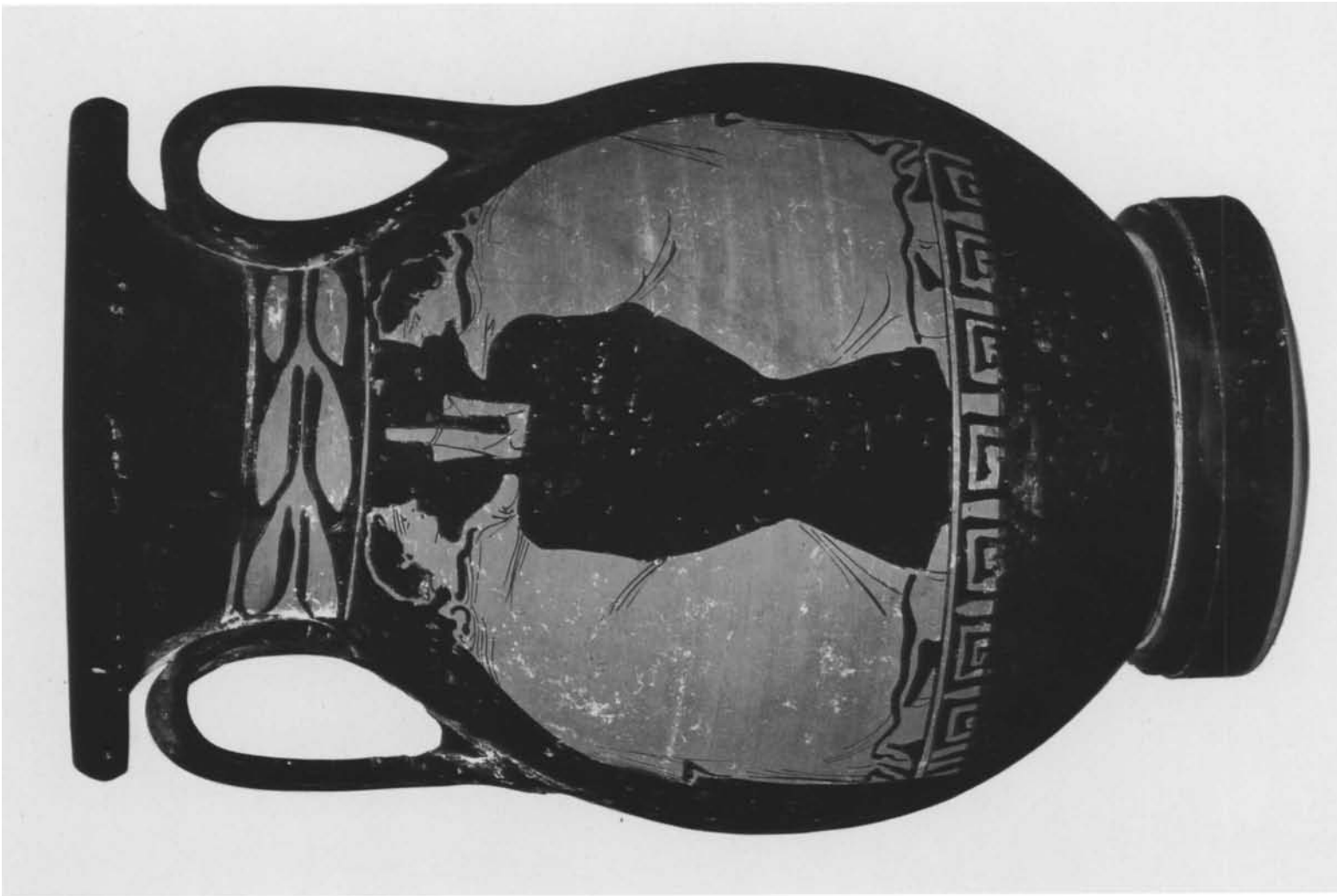


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86.AE.611

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2
86.AE.611



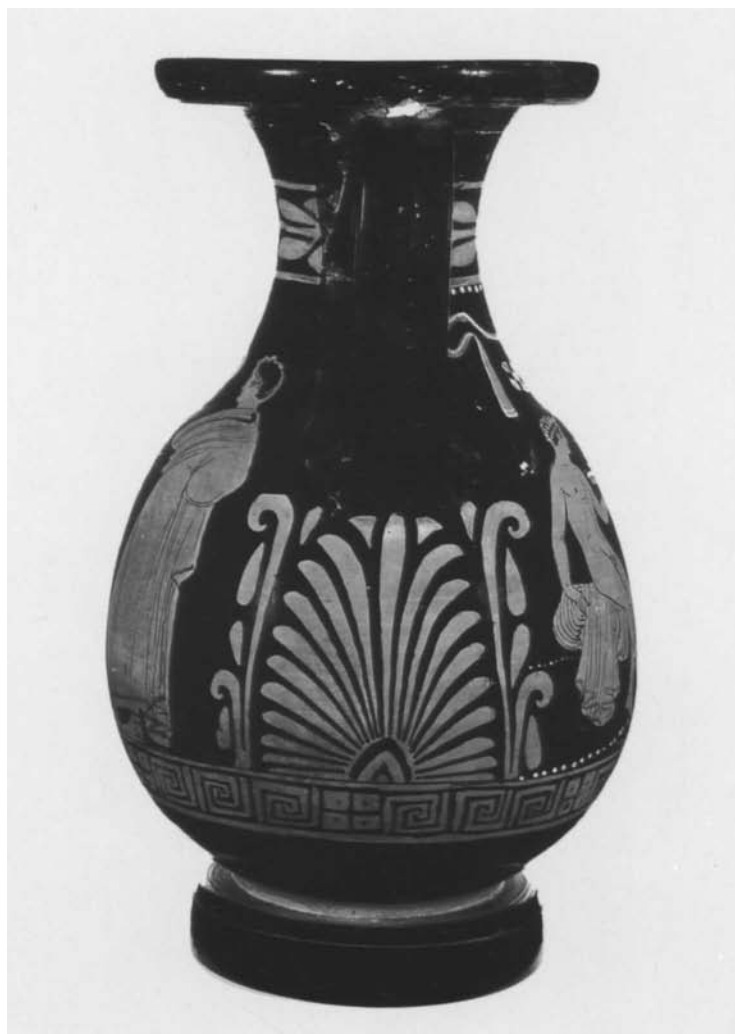
79.AE.203



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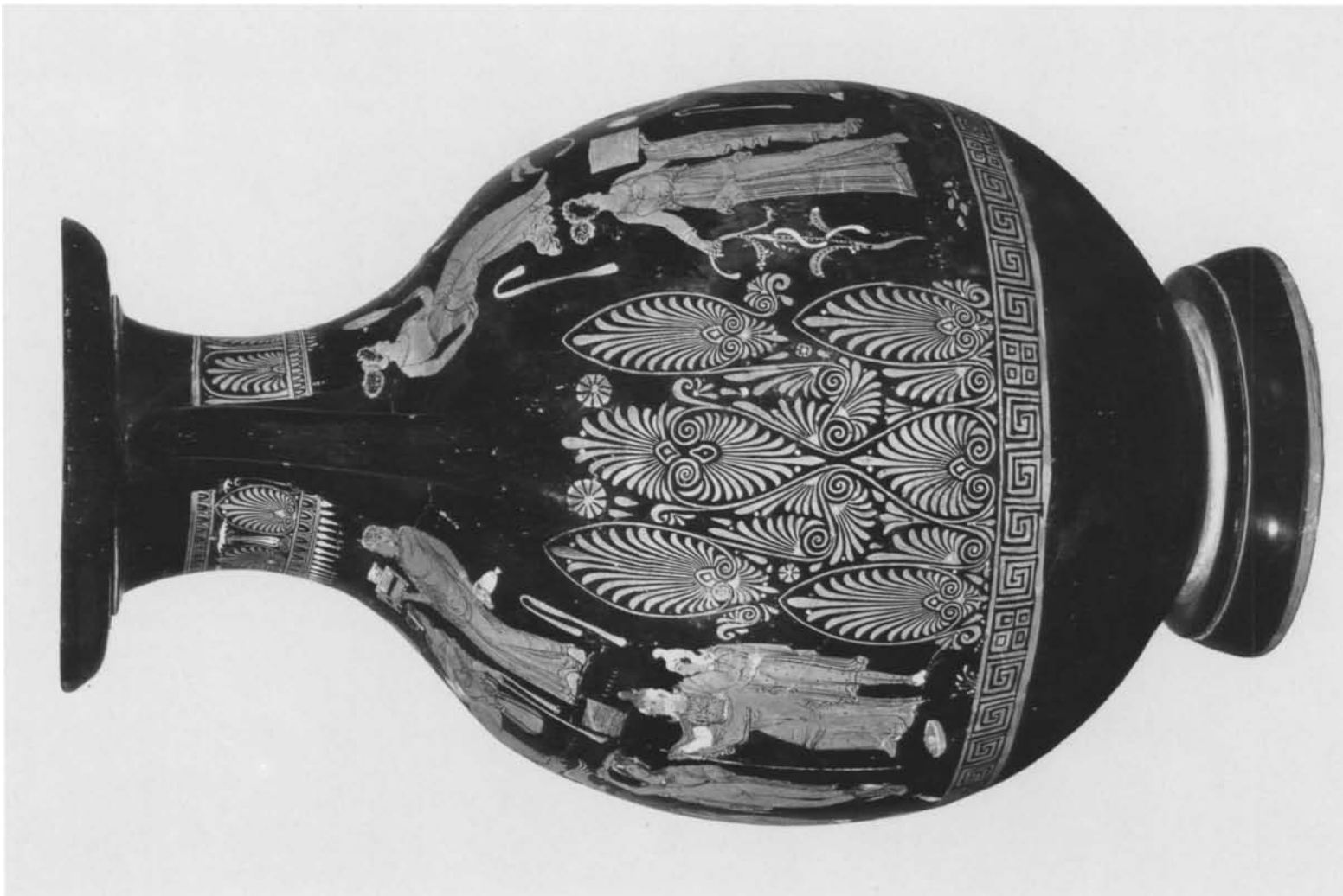
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71.AE.253

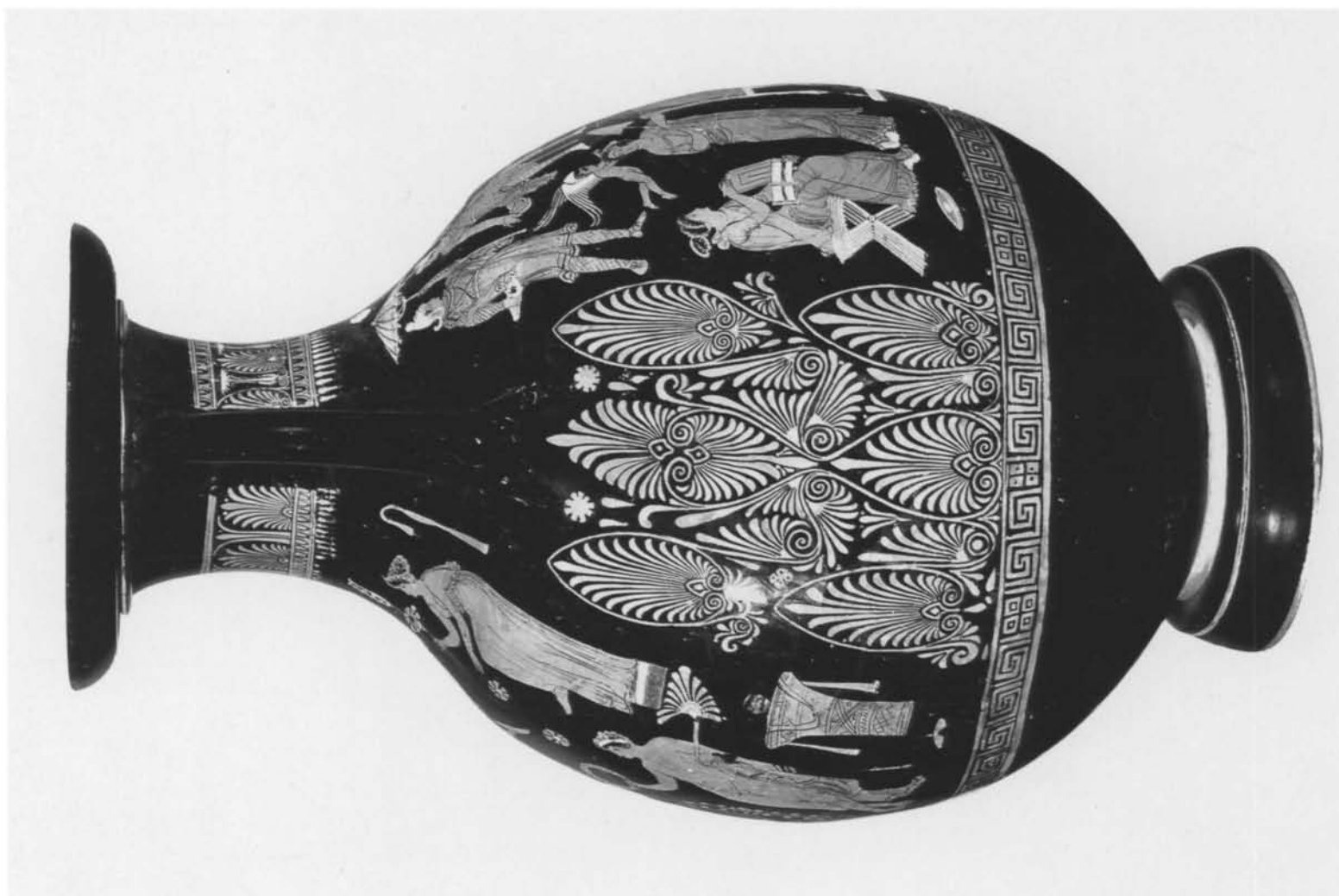


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87.AE.23

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87.AE.23



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87.AE.23



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81.AE.132.1

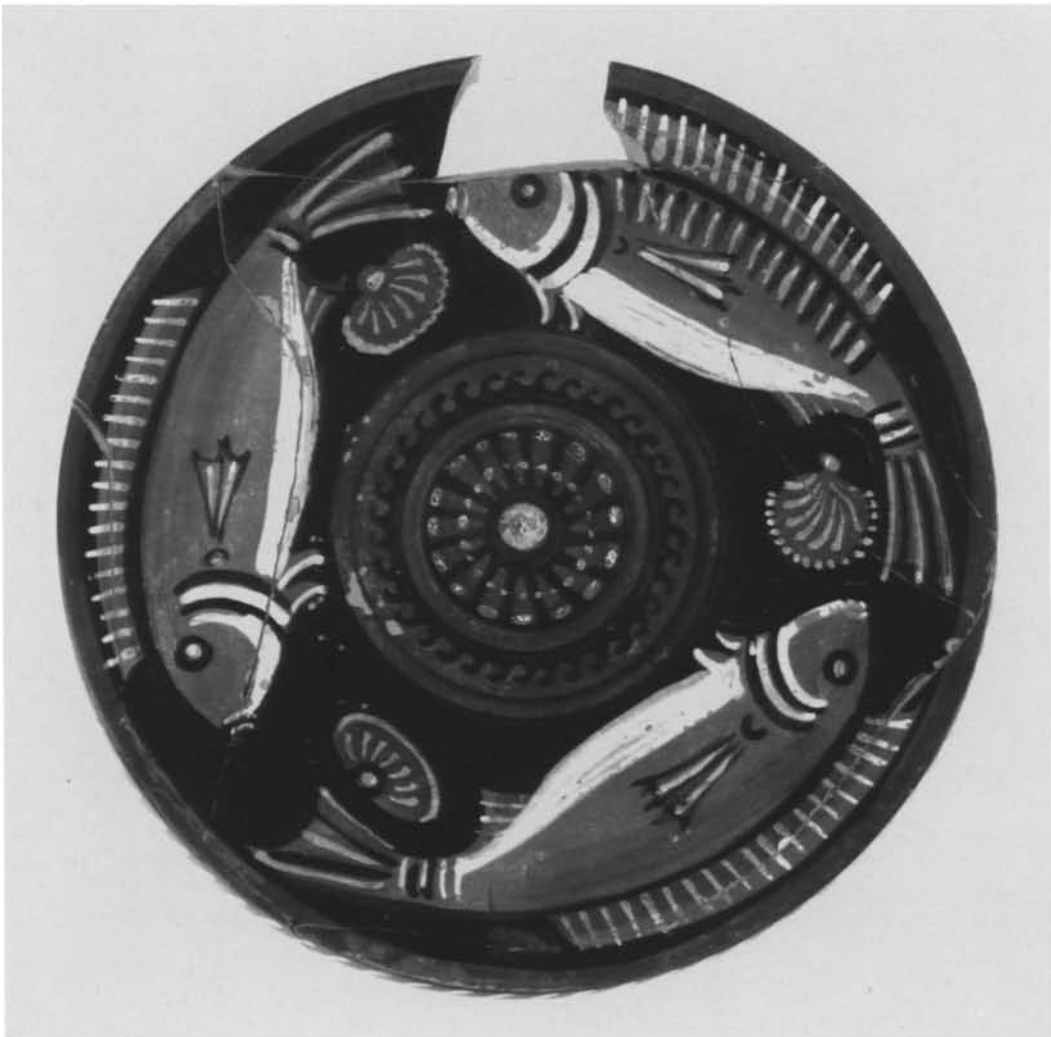


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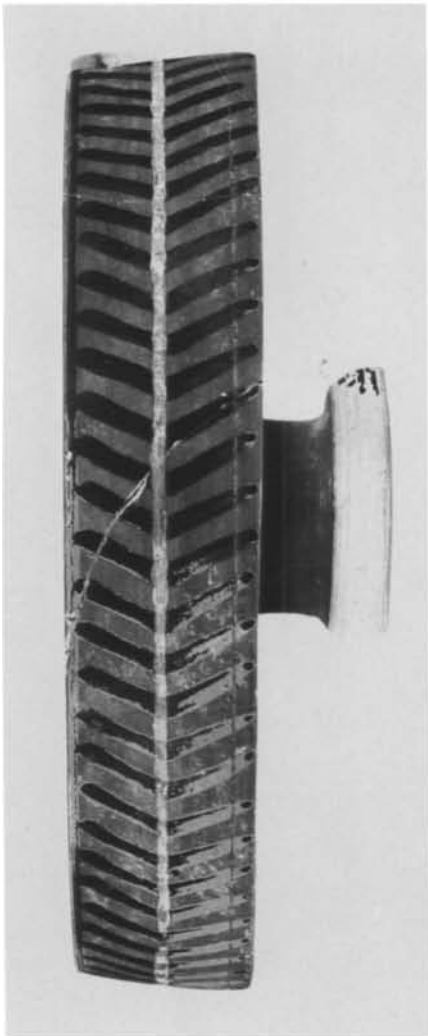


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81.AE.132.2



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81.AE.127



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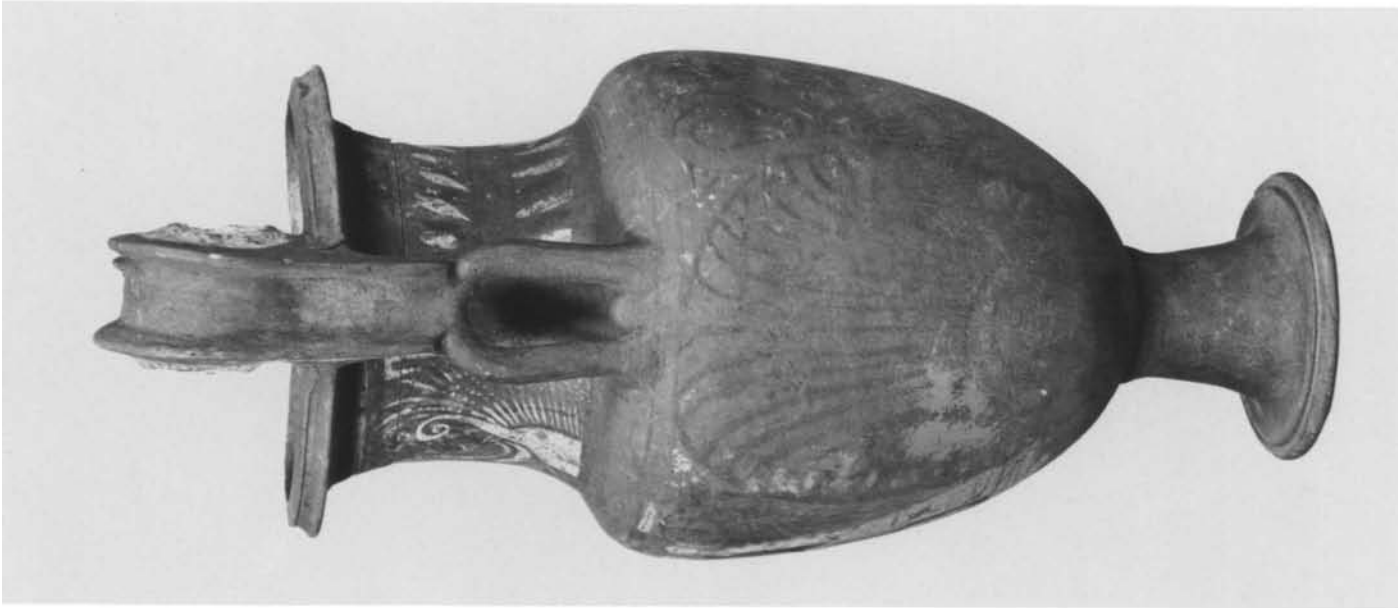


2

83.AE.392



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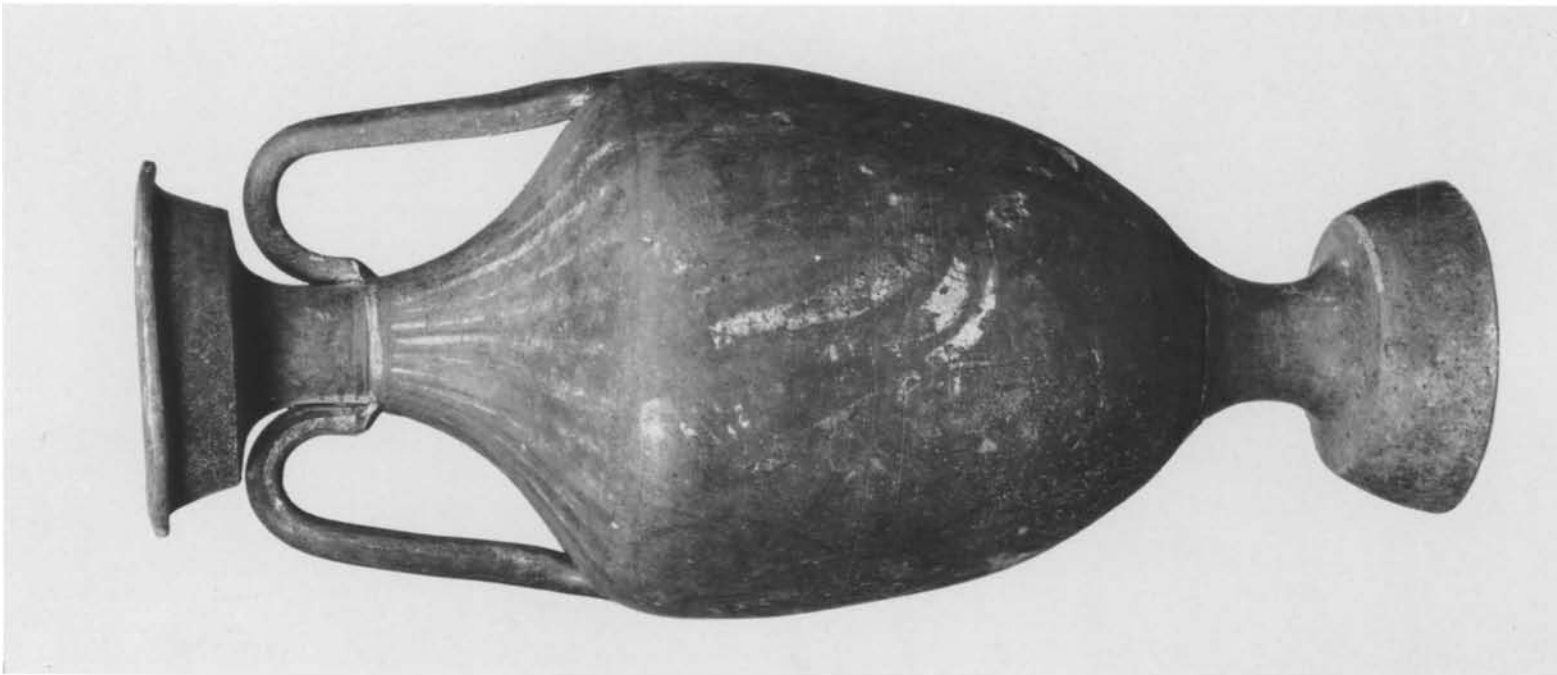


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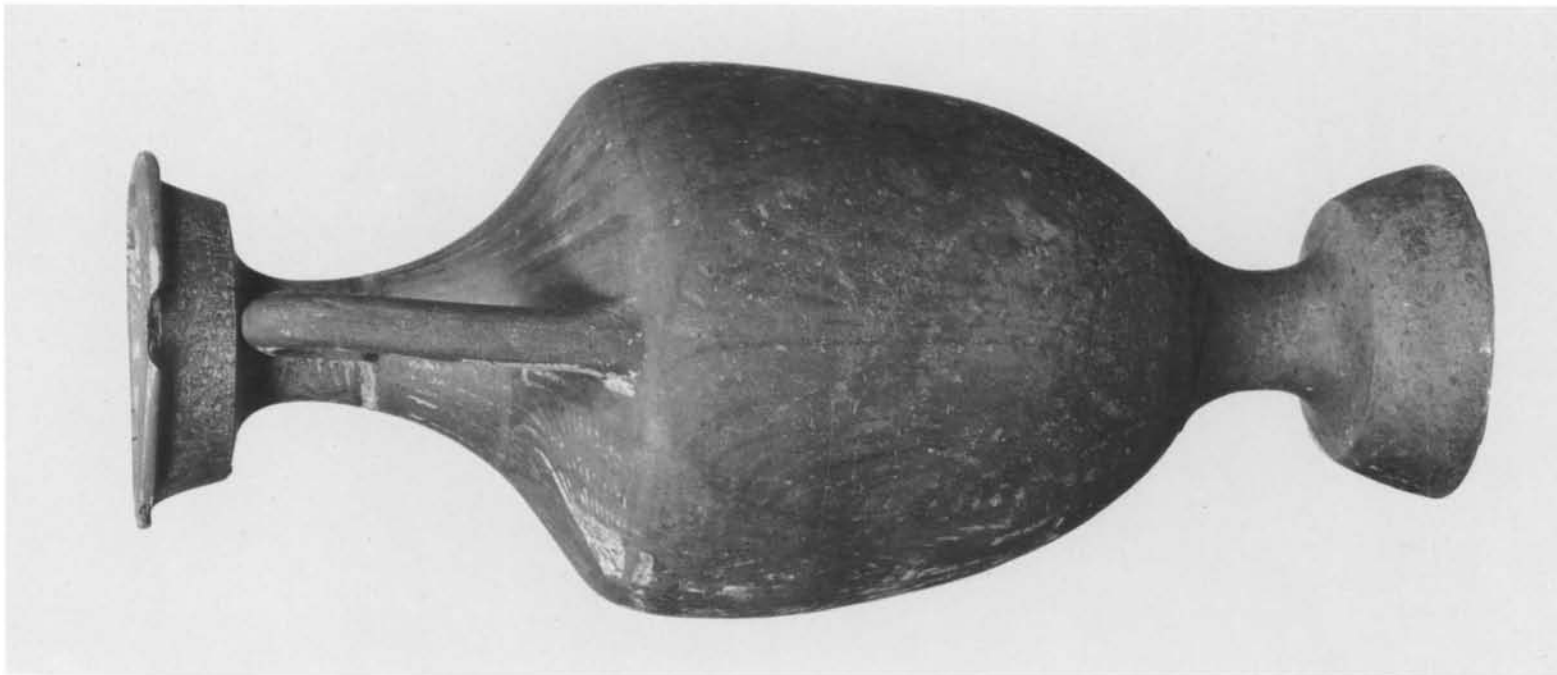
80.AE.141.2



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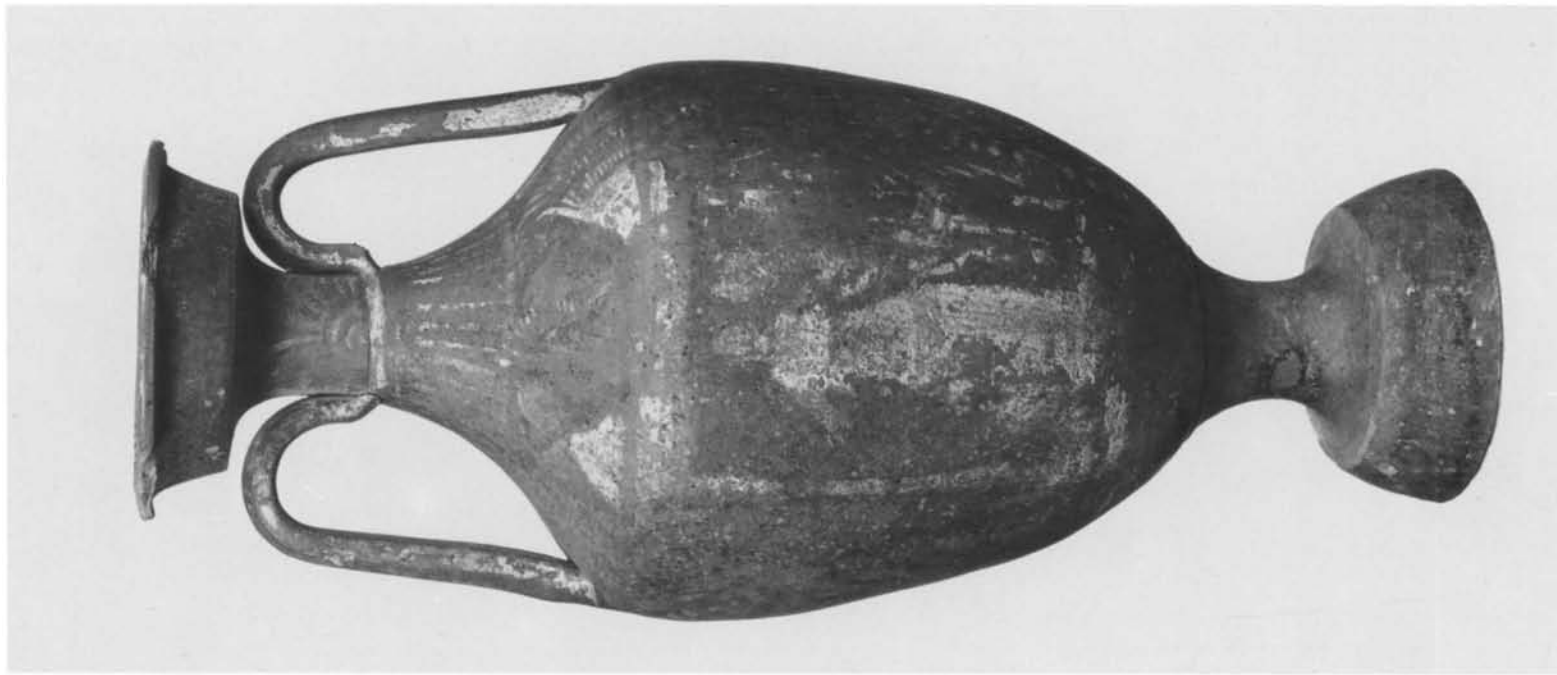


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80.AE.141.1



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3

81.AE.188.4b 1:1



4

81.AE.188.4a 1:2



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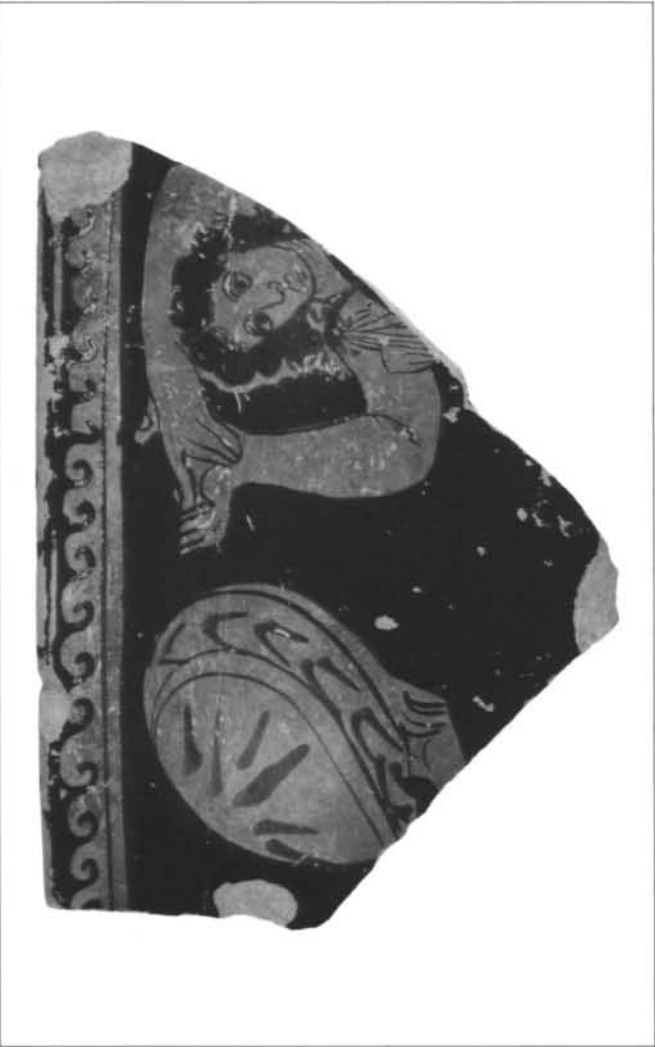
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77.AE.16.1



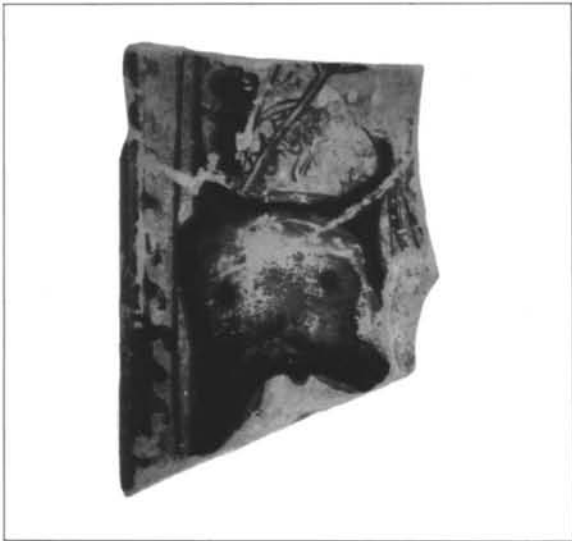
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82.AE.39.12 1:2



2

82.AE.39.9 1:1



3

82.AE.39.8 1:1

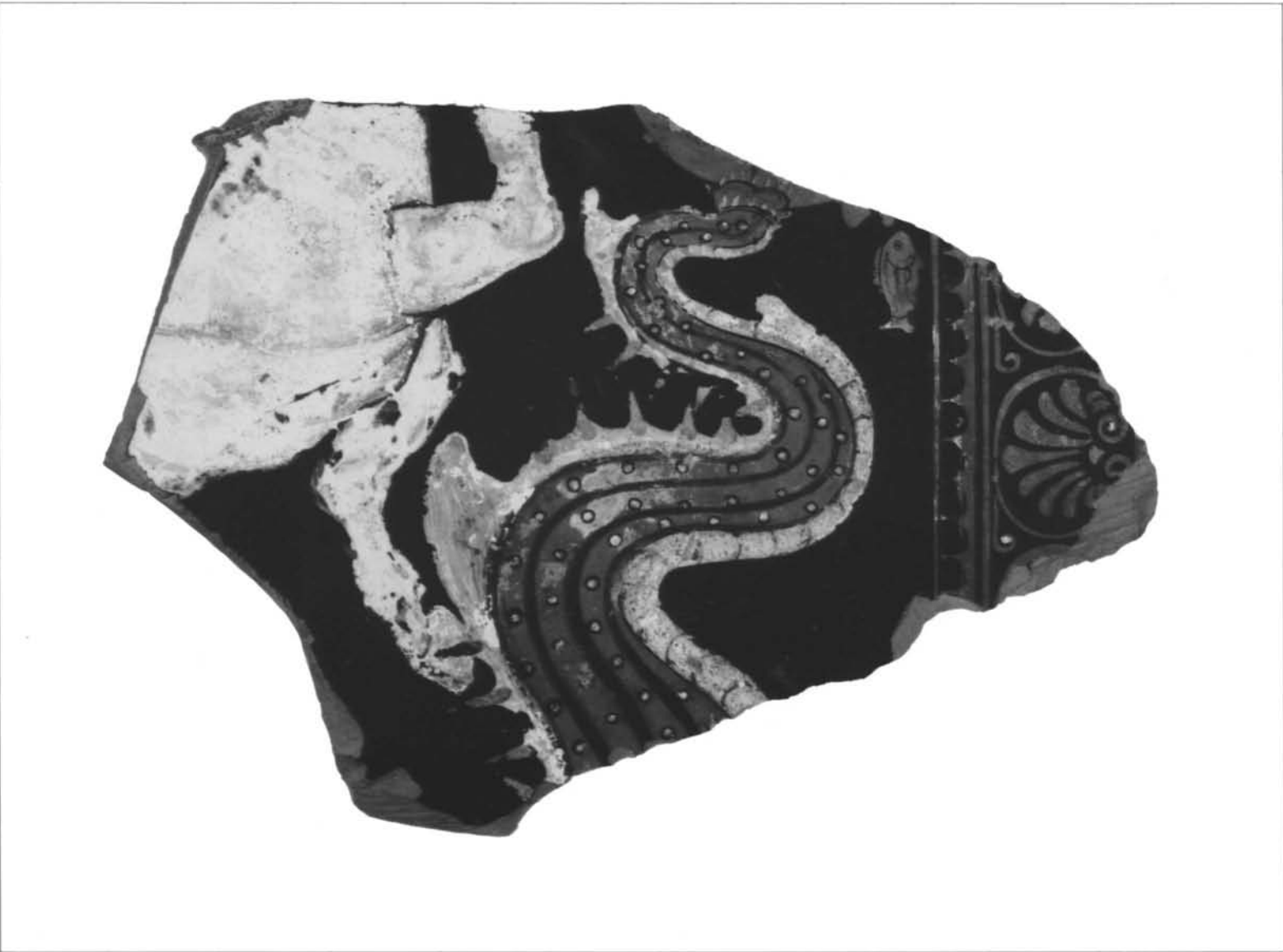


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Interior

82.AE.39.11 1:1

Exterior



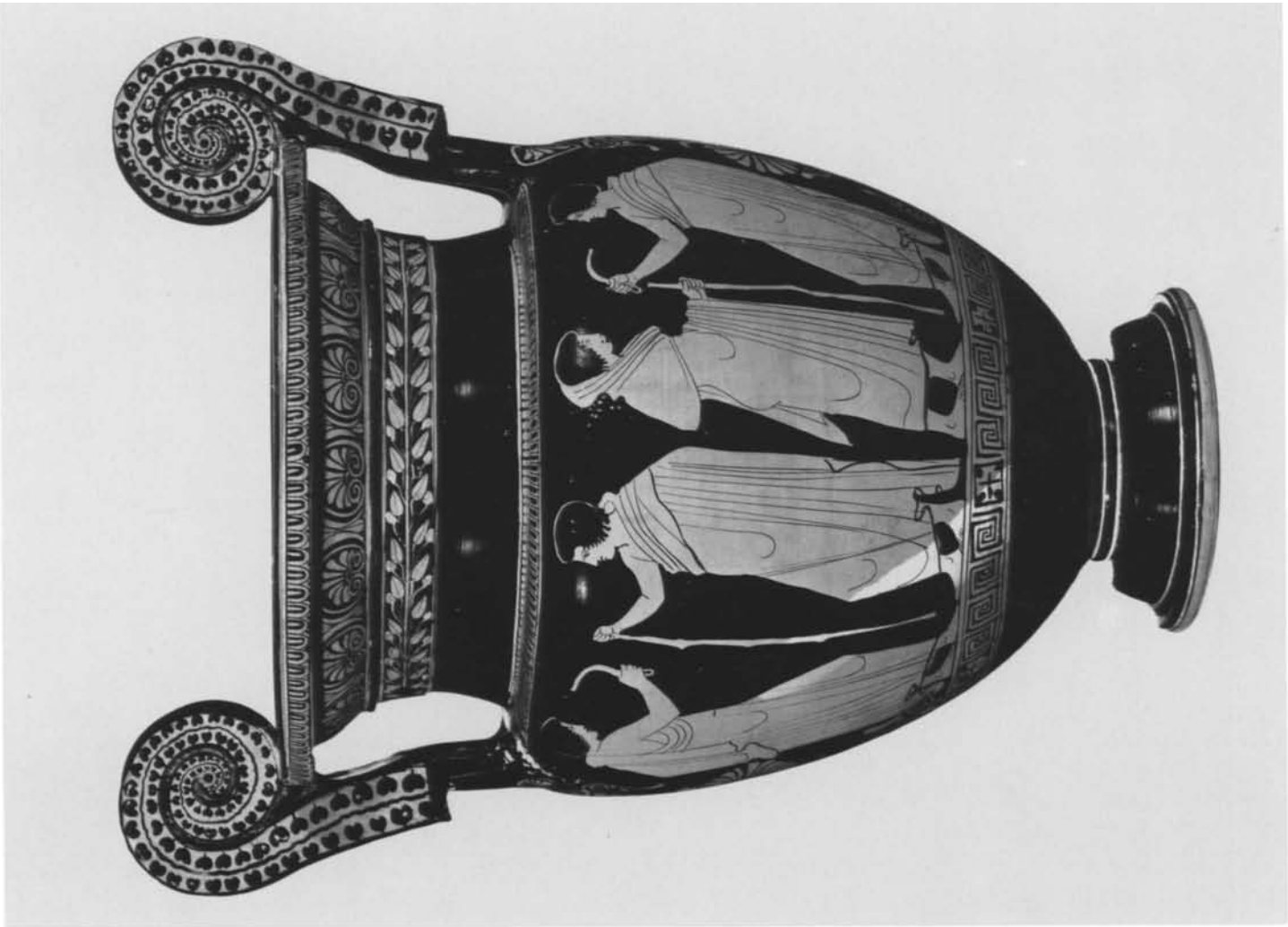
76.AE.99.1 1:1



76.AE.99.2 1:1



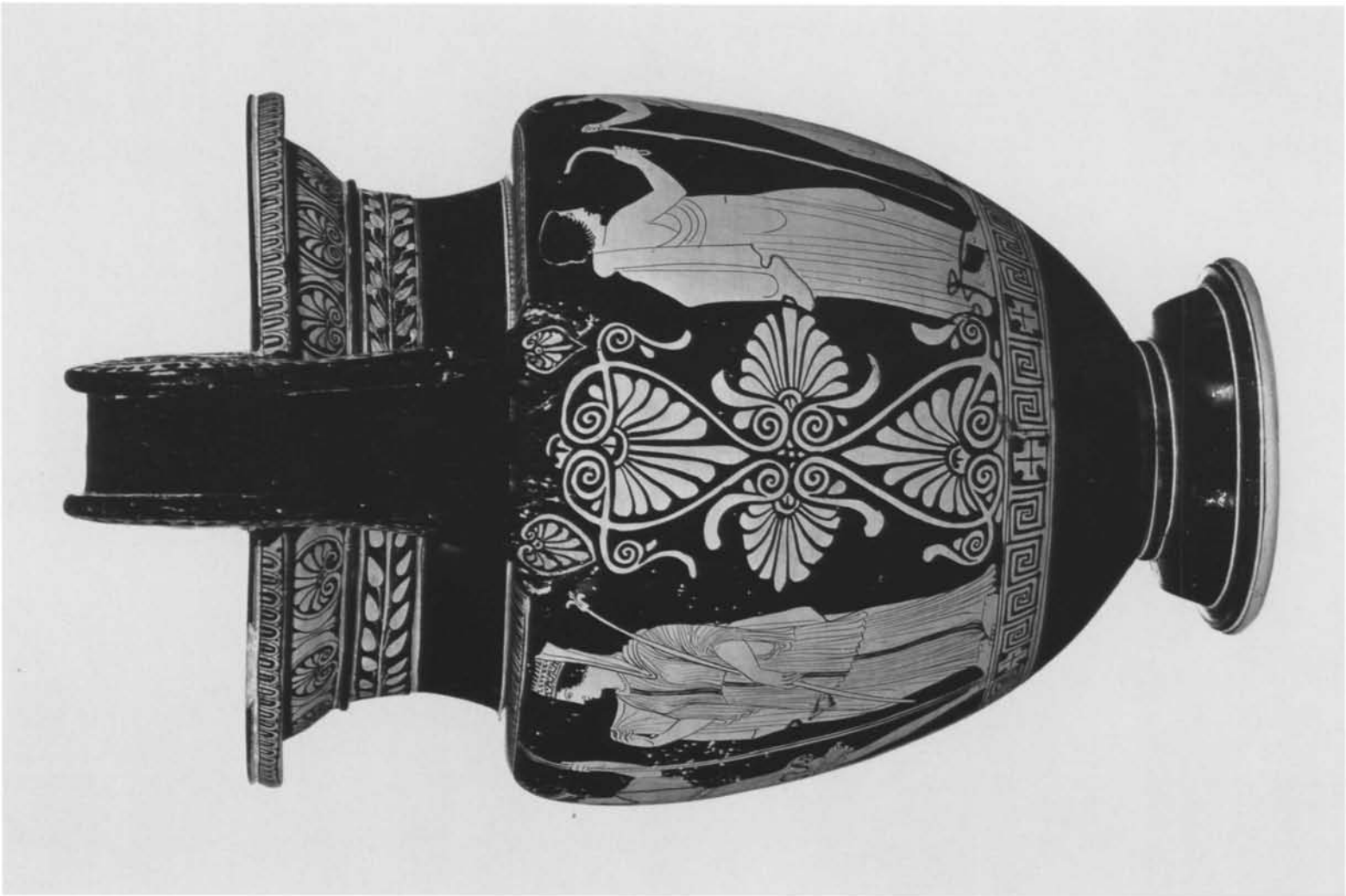
81.AE.188.3 1:2



85.AE.101

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85.AE.101

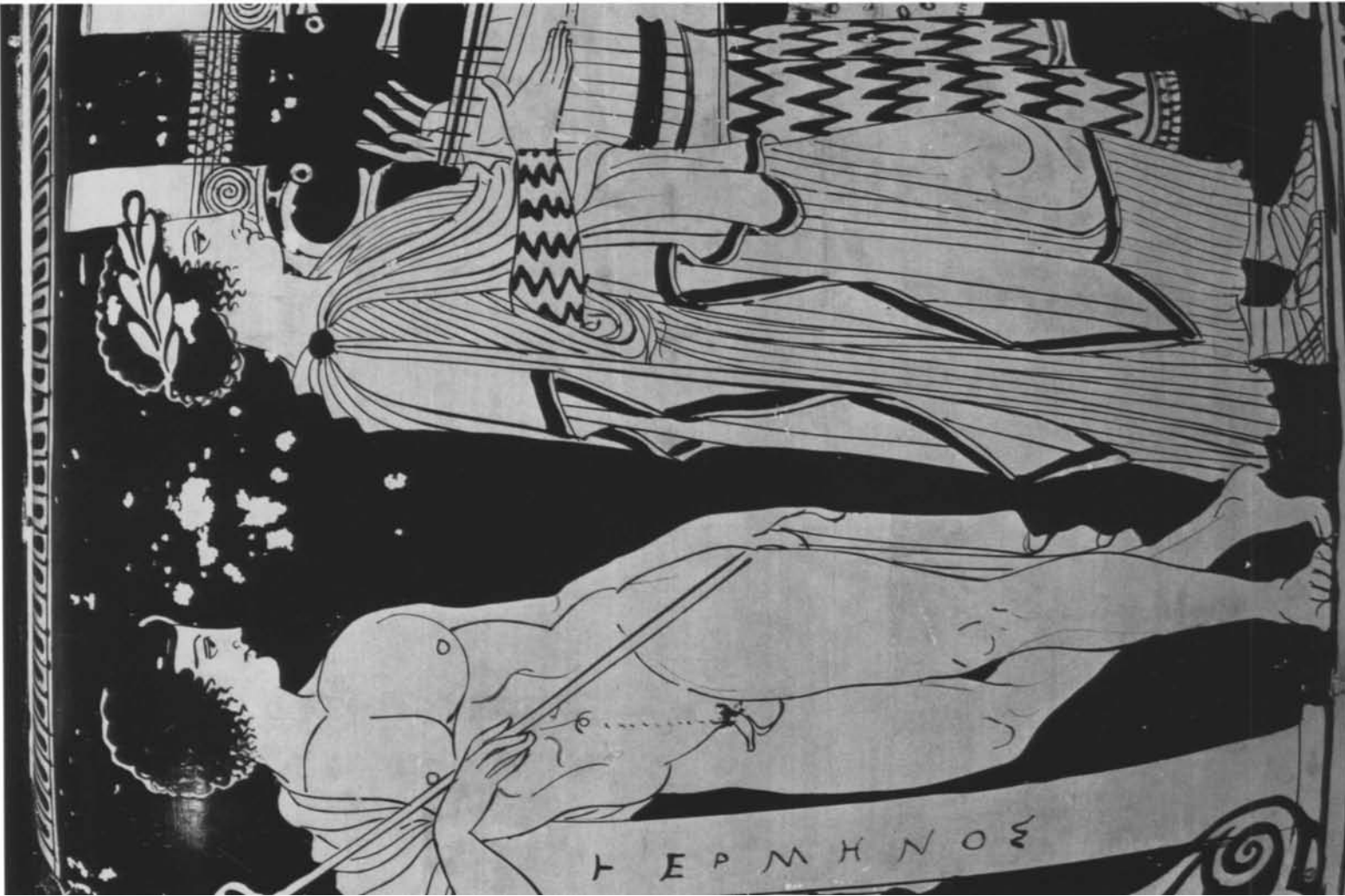


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85.AE.101



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80.AE.139.1

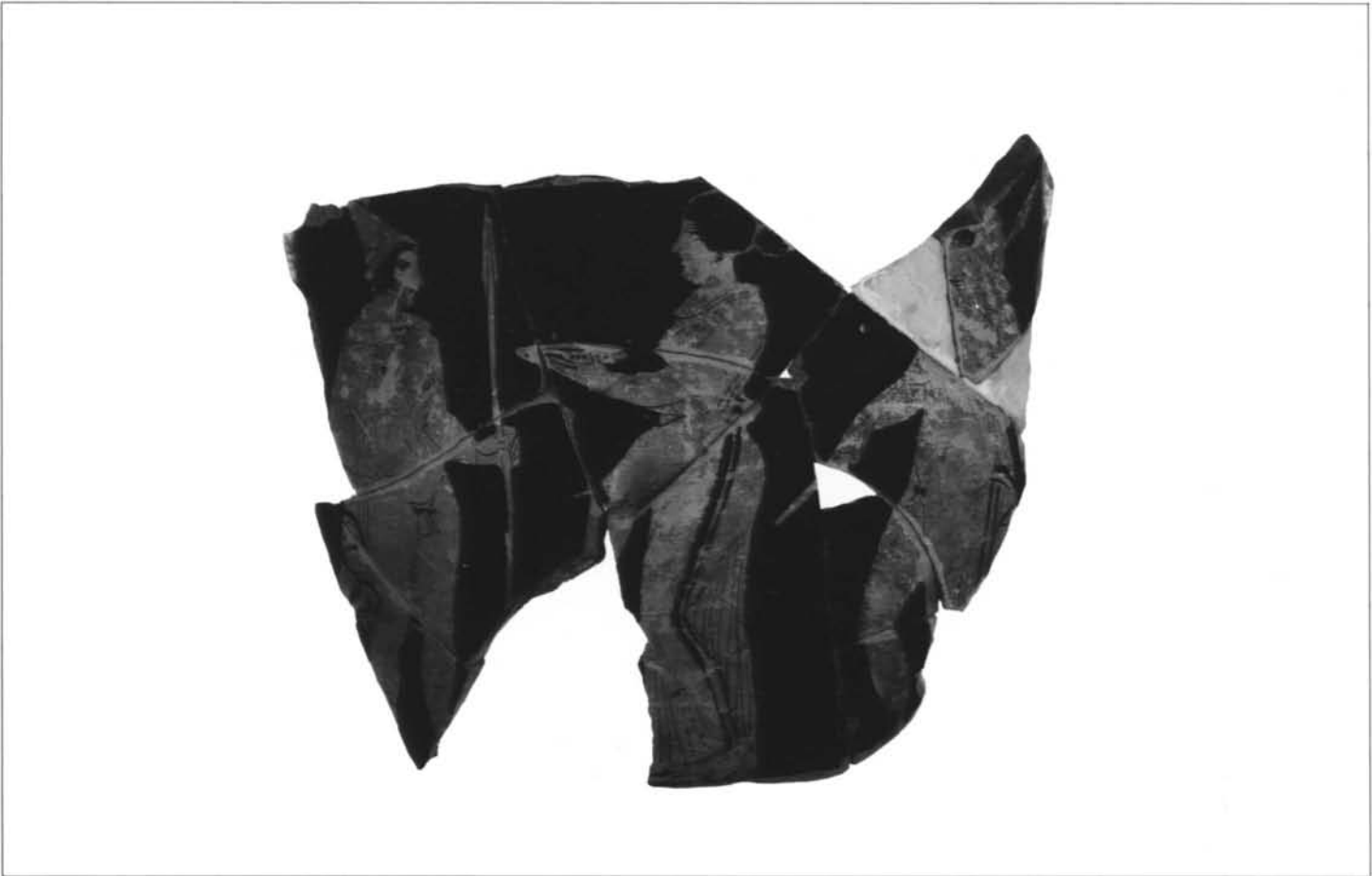


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80.AE.139.2



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82.AE.39.7 1:2



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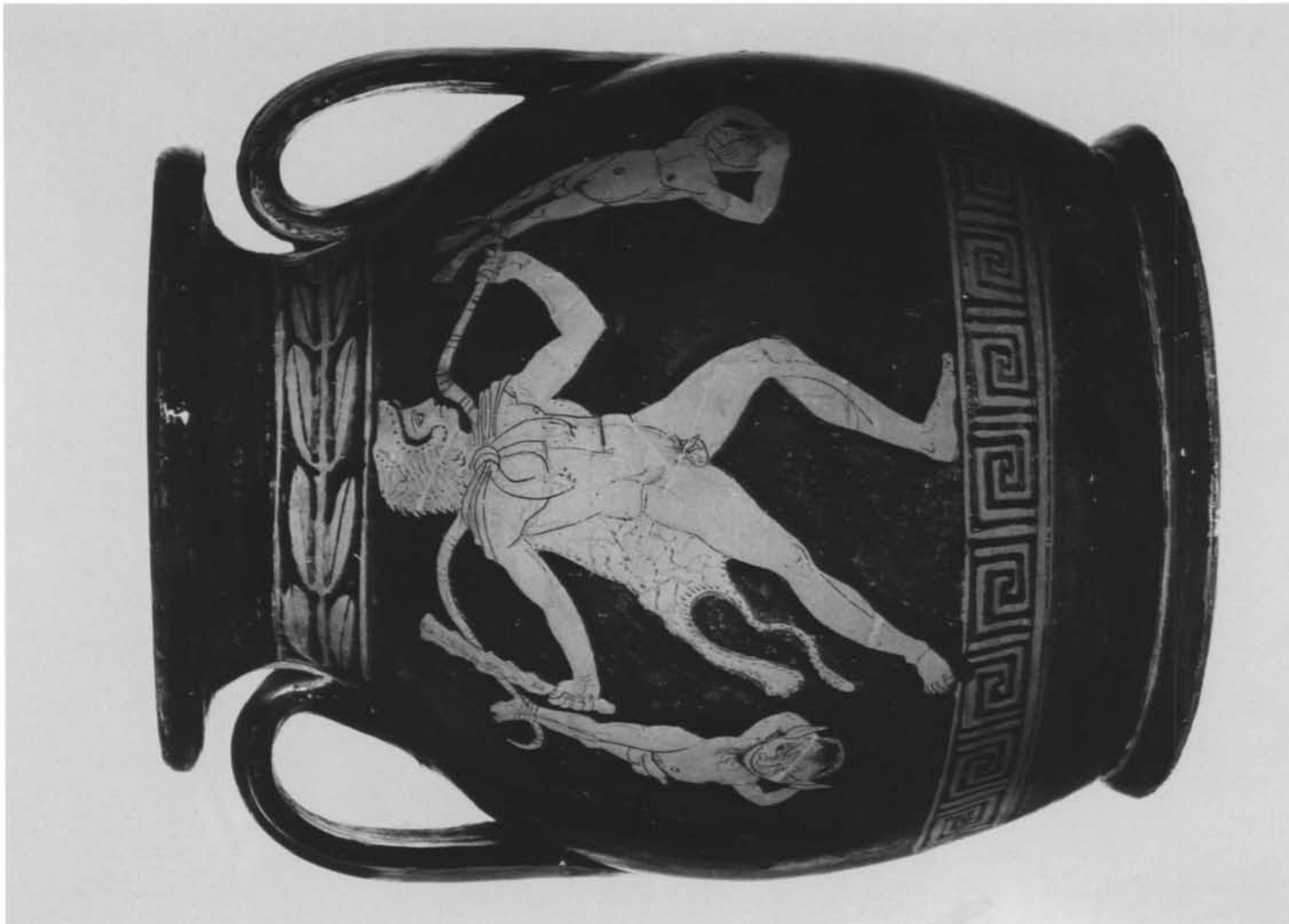
79.AE.10



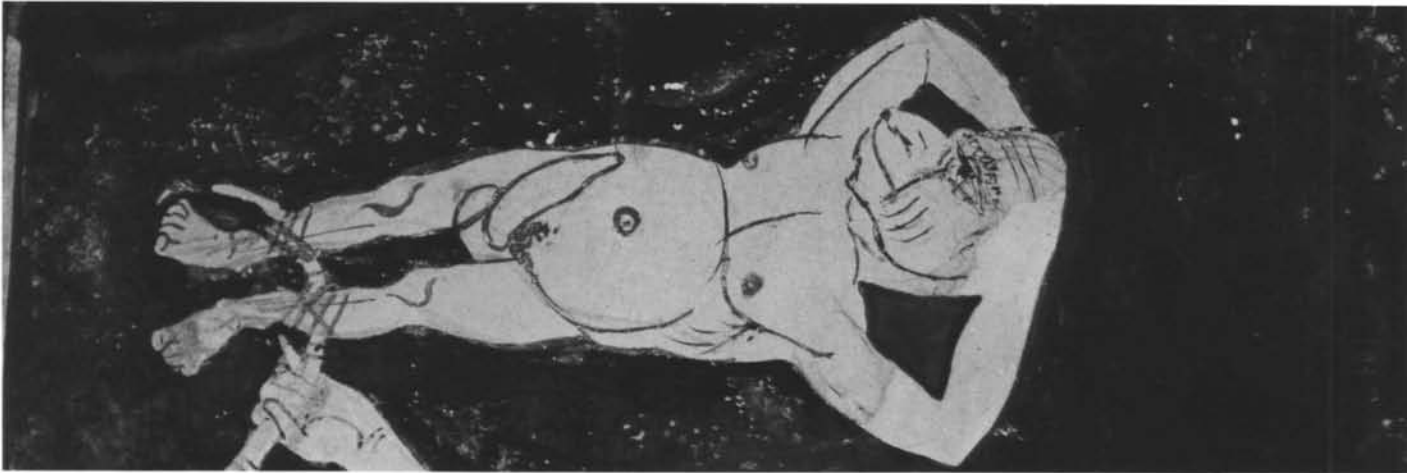
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81.AE.189



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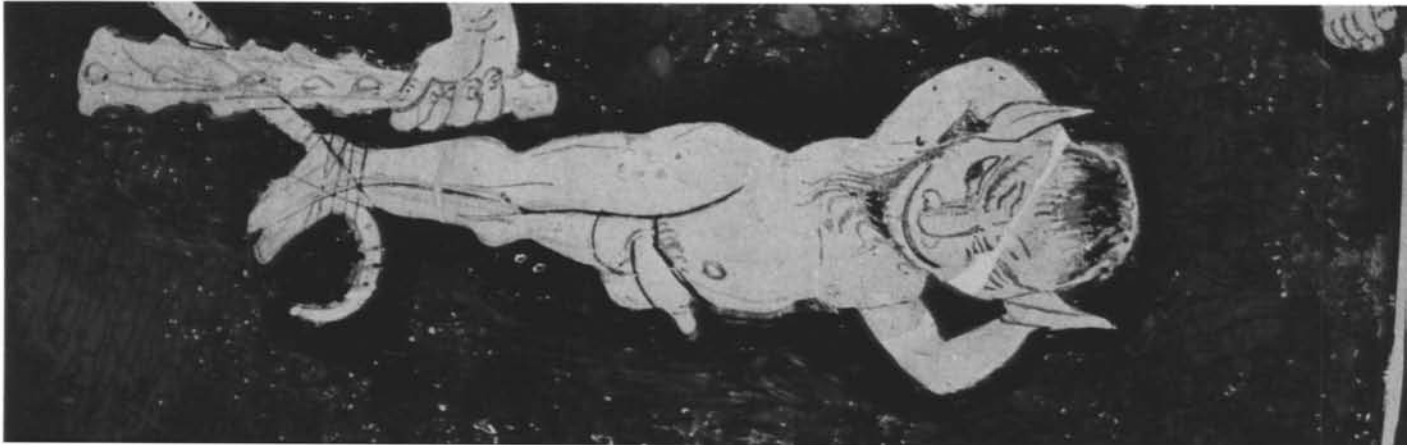


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81.AE.189

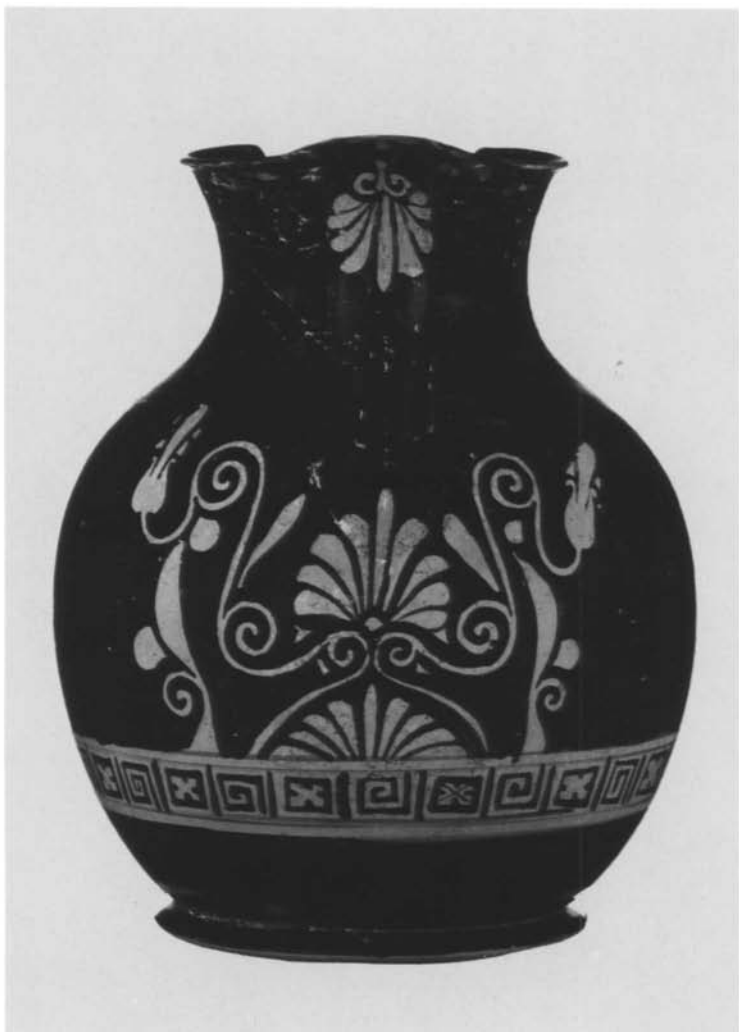
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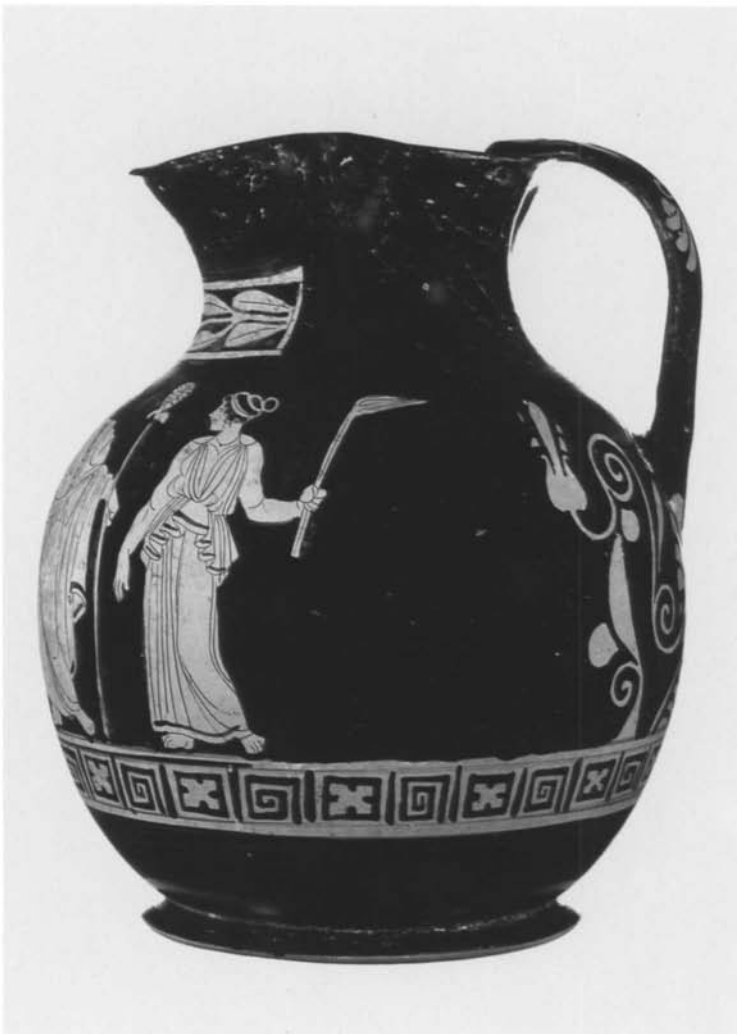
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81.AE.102



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82.AE.128

U.S.A. 1394

IV E



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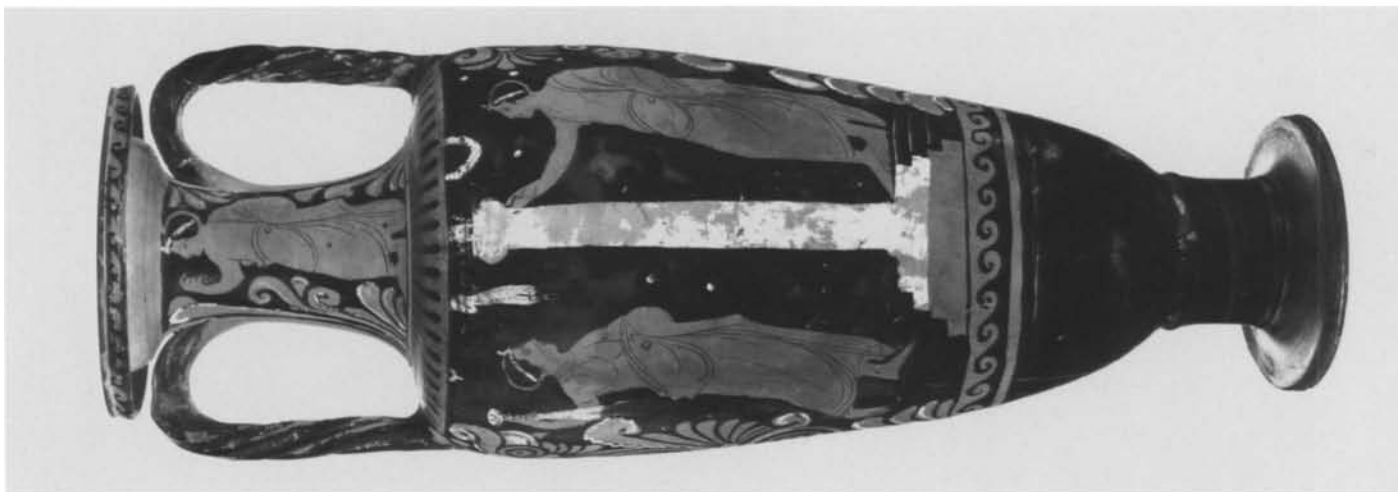


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83.AE.248



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71.AE.298



2



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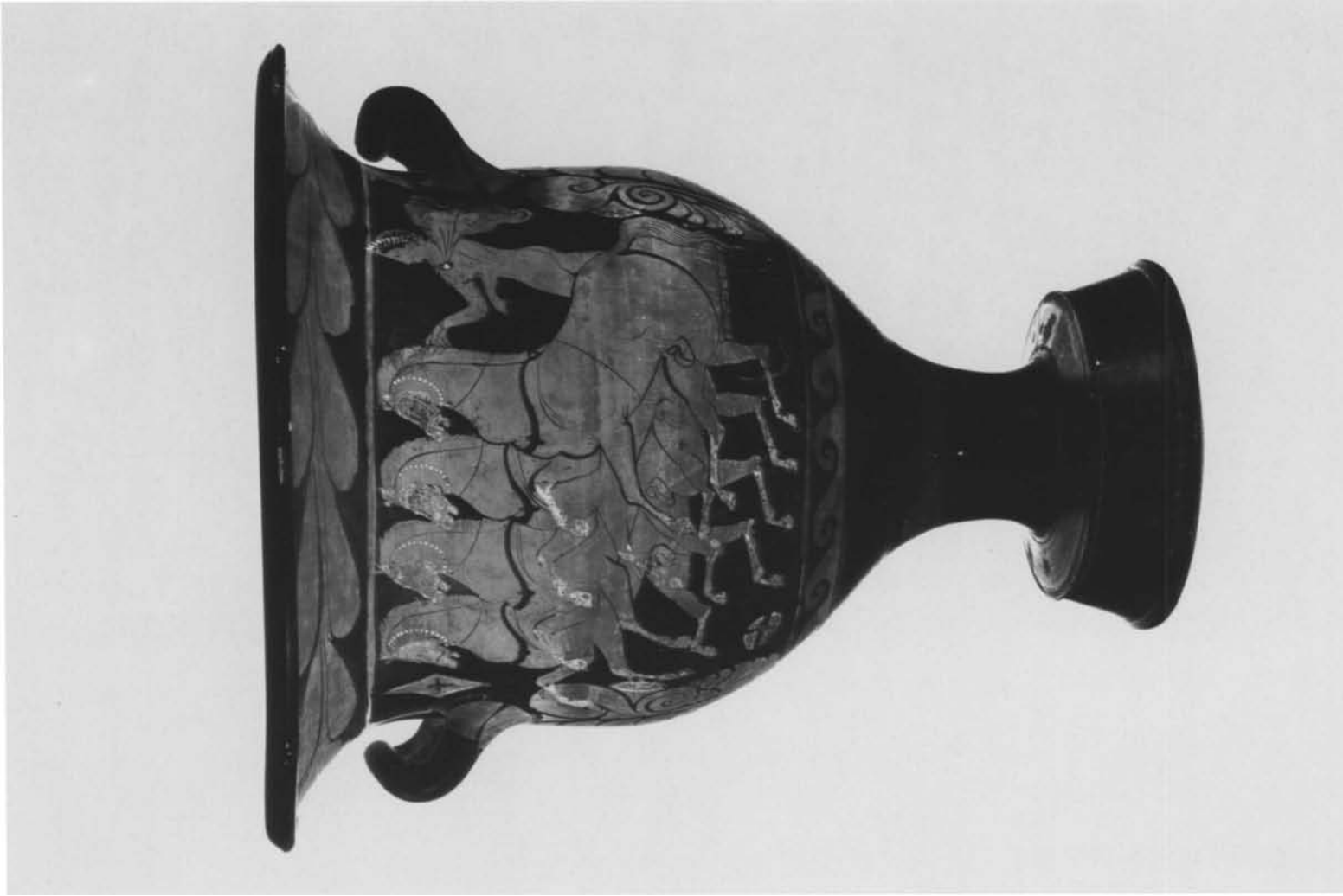
71.AE.298

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83.AE.248

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2
78.A.E.255

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81.AE.123

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78.AE.255



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81.AE.123



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80.AE.106



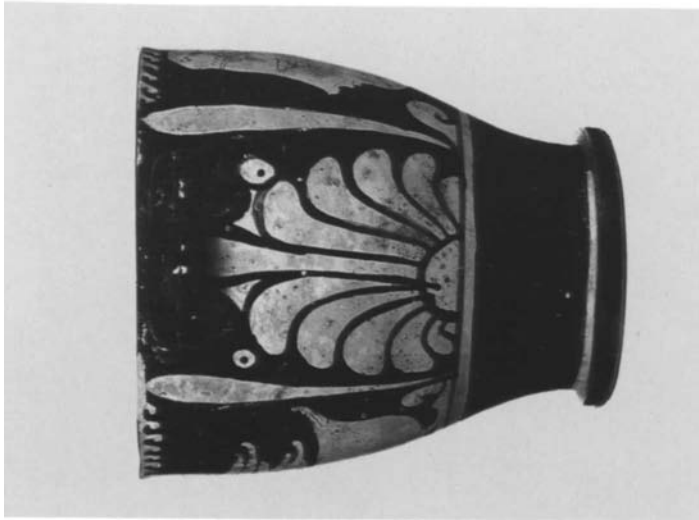
71.AE.218



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80.AE.106



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84.AE.82



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84.AE.82



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78.AE.405



81.AE.78



81.AE.78



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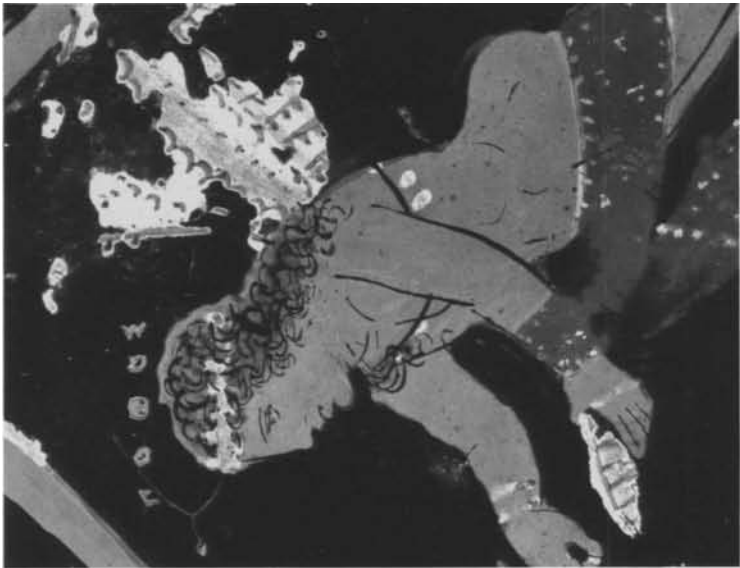
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81.AE.78



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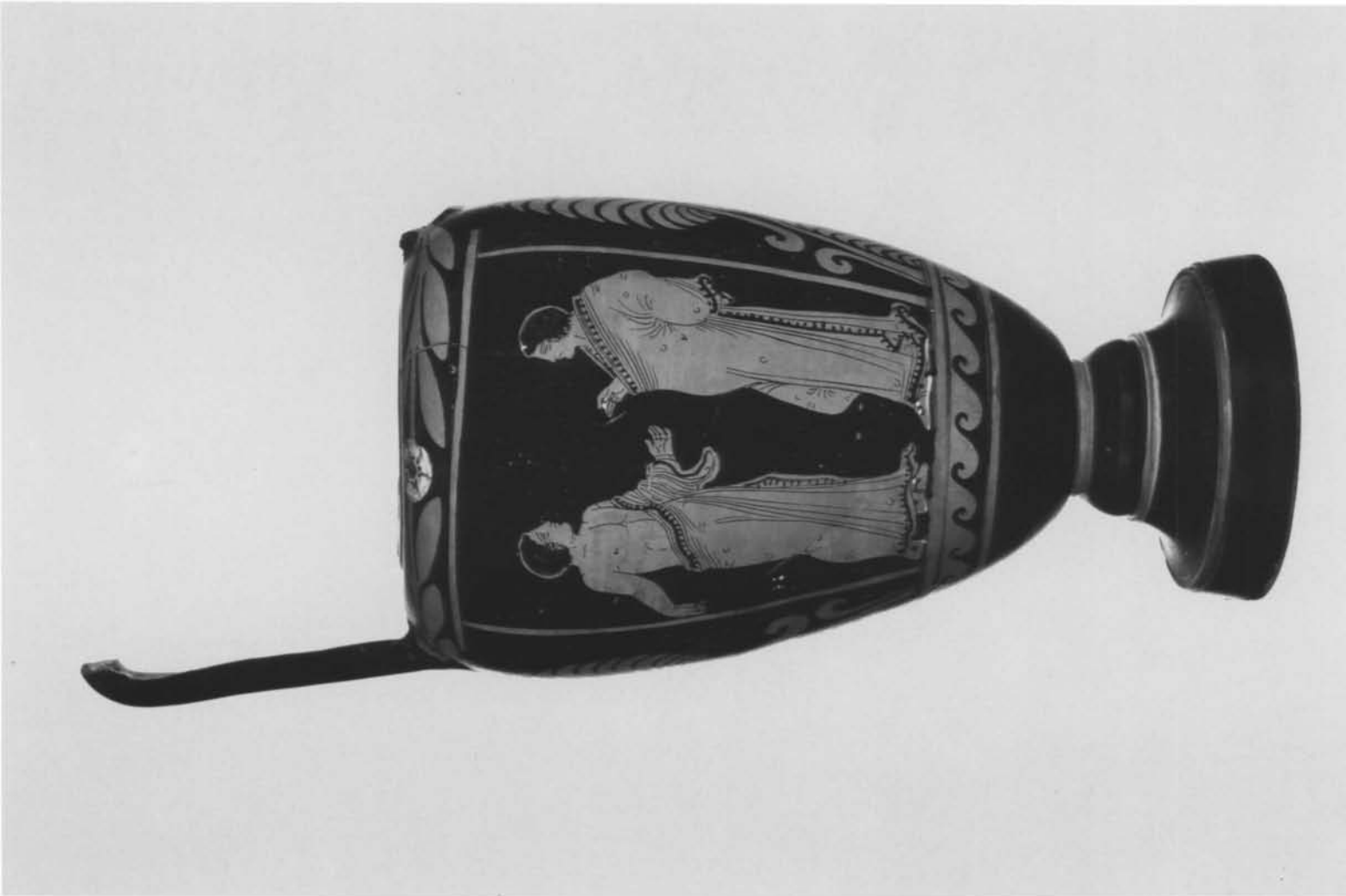


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80.AE.153

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80.AE.155.1



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80.AE.153



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U.S.A. 1411

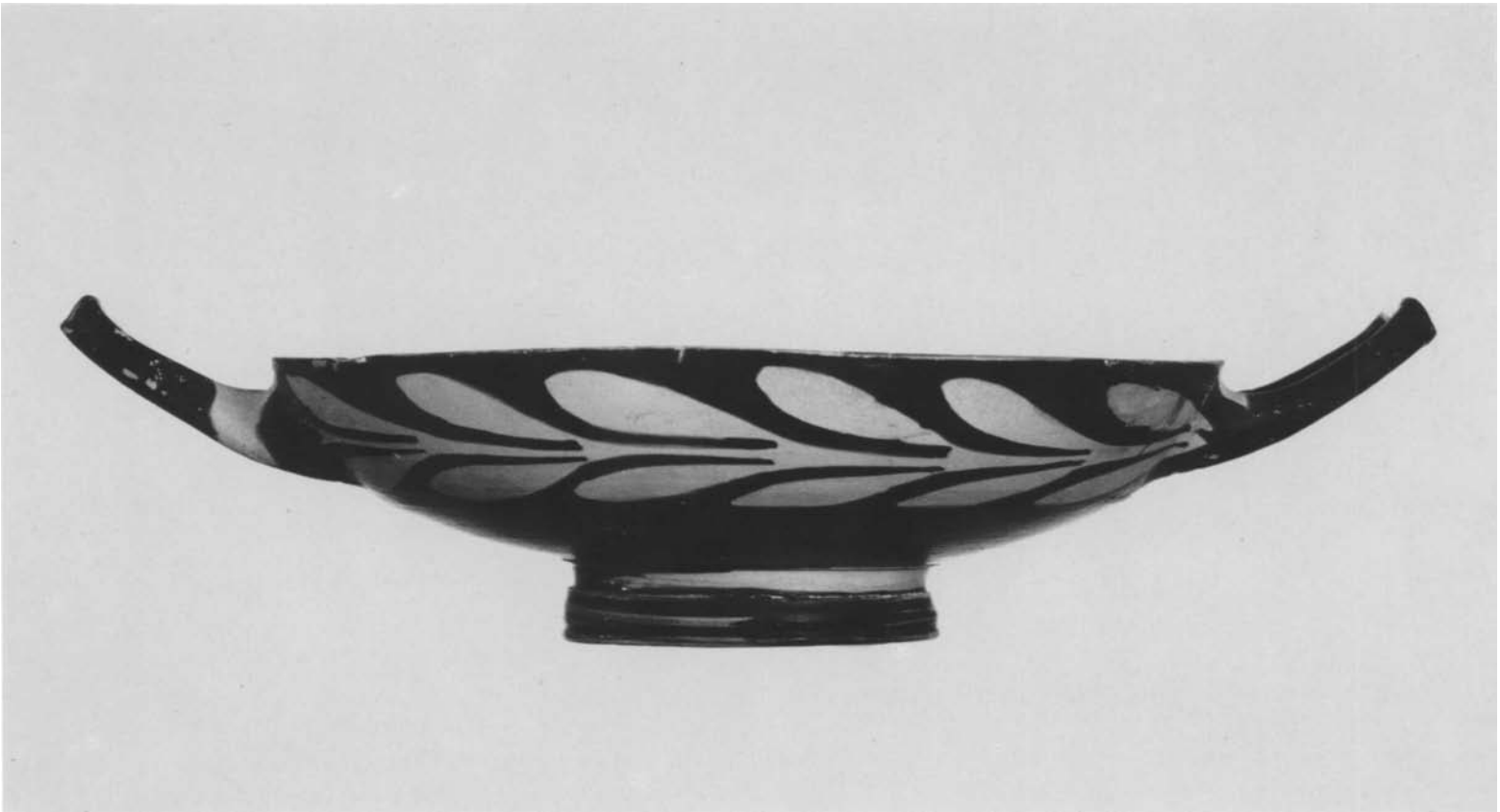


4

80.AE.155.1



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